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MUNICH THE MUSICAL.

BY JAMES HUNEKER.

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RINZREGENTEN THEATER. Amphitheatralischer Zuschauerraum. Unsichtbares Orchester. This pleasing announcement greeted my picture-weary, pigment-soaked eyes at the top of a program. It told me that in the new Prince Regent's Theatre there was an amphitheatrical audi-

torium, and that the orchestra was invisible. The hour had struck when I must of necessity take up the white man's musical burden and use my ear tympani once more in a professional manner. Bayreuth had given me a midsummer dose of Wagner, and though I ostensibly came to Munich for its opera house, I avoided it as long as I could. Then my friends began to make remarks, and I saw the game was up; I had to Wagnerize with the rest of the world or else go home. I preferred the former.

The paint was hardly dry on the walls of the theatre last August when the rehearsals began. To-day the building stands quite completed, and its exterior is one of the most distinguished of any on the globe. I admire it more than I do the Paris Opéra—it looks like a Wagner theatre.

At first blush the house seems the duplicate of the Bayreuth one. This impression vanishes on closer inspection. Magnificently built of stone, marble and iron, the Prince Regent receives the public on the north side from a *porte cochère*. There is a massive vestibule, a corridor with cloakrooms, and at the end of each corridor a large foyer. Stairways lead to the four entrances which admit one to the auditorium. This dips down toward the orchestra, though the angle of descent is not so steep as at Bayreuth. Its gradient is easier. The seats are large and comfortable. Everyone stands up until the house is darkened and the last comer admitted. After the final fanfare—there are three—no one can enter. But if you are sick you can walk out

I.

as easily as in any other theatre, for the aisles are wide and the ushers easily cajoled with a little palm-grease. I was disappointed in the size of the auditorium, which only holds 1,106 persons in all, boxes included. Everything is of the most luxurious—except the ugly frescoes in the foyer. These are of the accustomed flaring Munich brand. I was surprised to find the comparative brightness in the auditorium after the curtain was up. Twelve candles in semi-darkened lanthorns on either side of the building shed quite a diffused glow over the audience, the ceiling electric lights being lowered. The Munich music lover is of a cheerful disposition. He dislikes the total darkness of Bayreuth, as he does its monastic silence, so there is whispering, and the obscurity does not trouble the nervous ones. In

This, and the heavy material, stone, iron, bronze, used in the construction of the *Vorbühne*—for there is in reality no proscenium arch—may be the cause of the several distressing echoes heard in the house. At least that is what Francis Neilson, of the Covent Garden stage direction, believes. At Bayreuth there is an arch over the stage, while the space between the footlights and the orchestral shell is wider. So the tone wells out from the "mystic gulf," ascends to the curved roof and thence disperses over the auditorium in one unbroken volume. In the new house here the tone is cramped by the smaller aperture between stage and orchestral hood, and when it reaches the top of the proscenium it breaks upon a mass of stone and bronze, and an echo is caused. Then, too, the sides of the proscenium are quite solid—stone and bronze again. One of the singers told me that on the stage there are two distinct echoes. How to remedy this grave defect is now a matter of the deepest concern to the architects and Intendant Von Possart. Bayreuth and Wahnfried are in high glee over the mishap, for it would mean practical ruin to the little town up in the Fichtel Mountains if Munich succeeded in diverting its *clientèle*. But where there is so much energy, skill and ambition I do not doubt that some means will be devised to correct the faulty acoustics. Already there has been much experimenting, such as heavily padding the orchestral canopy, but to no avail. A radical change, such as Mr. Neilson suggests, seems to be the only chance, and that means tearing down the top of the auditorium and putting in an arch. The sunken orchestra, too, must be changed. At the close of the first act of "Tristan and Isolde" a back drop cloth was lifted, and we heard the most absurd clangor, the seamen's voices, the orchestra and the voices of the principals reaching us in broken accords. Even when the curtain is



THE NEW PRINCE REGENT THEATRE.

case of fire the building could be emptied much more rapidly than the old trap up at Bayreuth. The Metropolitan Opera House on a Wagner night is much darker than this one.

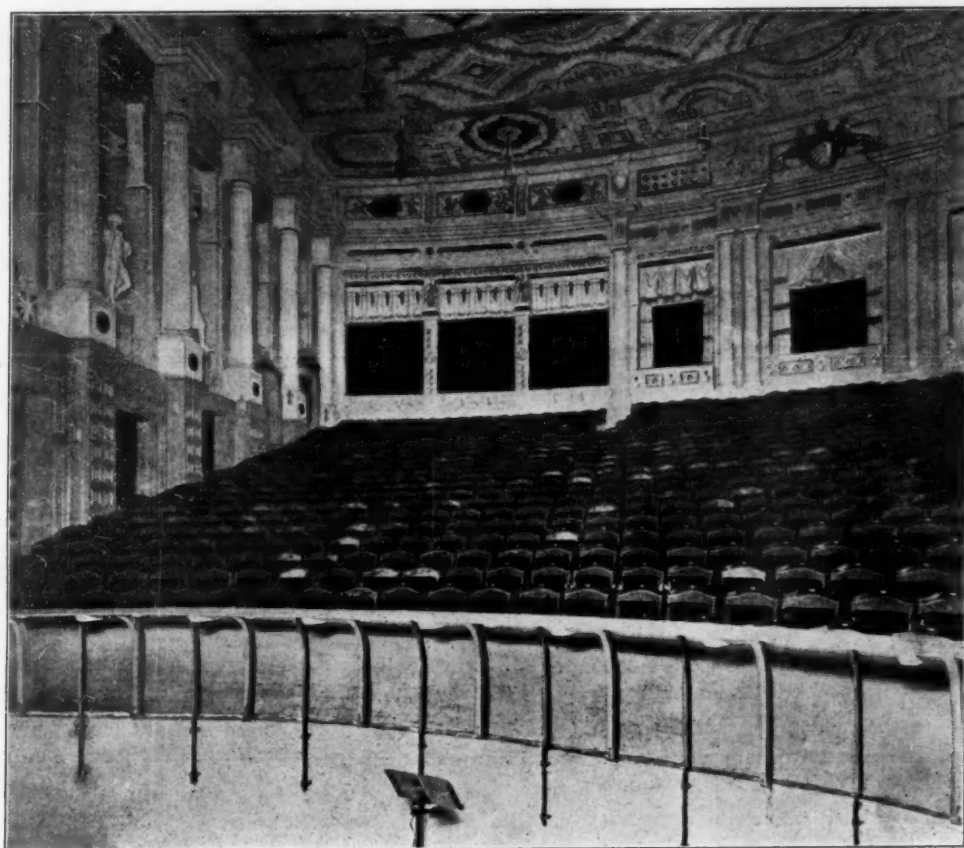
The stage is smaller than at Bayreuth; indeed it seems far too small for all the important artistic business transacted upon it. I dislike a small Wagner stage; for Mozart it is necessary. And the Prince Regent's stage is set back too deep within its proscenium. The frame is too large for the picture.

down I notice a certain smothered effect in the playing of the band. Polyphonic passages do not come out clearly, and in a big *fortissimo* all is muddled and thick. What a pity it is! If the interior of the Bayreuth house had been more closely patterned after this accident might not have occurred—for architectural acoustics seem to be largely experimental. There is no statuary around the sides of the building in Bayreuth, while here there are large figures of Beethoven, Mozart, Wagner, Shakespeare, Schiller, Lessing and others. A Wagner

theatre should be quite bare, reserving sculpture and all such symbolical decoration for the halls. Still, this house is a superb art temple, and all the more wonderful when you consider that the first stone was laid in April, 1900.

So much for the material envelope, the body of the Prinzregenten Theatre. Its soul is far more de-

veloped, and I feel assured that when the inevitable rawness wears off this place will become a second Bayreuth. At present there is much to critically cavil at. Intendant Von Possart knows this better than anyone else, and doubtless has suffered from the triumphant crowing in Bayreuth.



THE THEATRE VIEWED FROM THE ORCHESTRA.

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* * *

The four operas rather hastily prepared for presentation were "Die Meistersinger," "Tristan and Isolde," "Tannhäuser" and "Lohengrin." They were presented in the following sequence: "Die Meistersinger," August 20, 25; September 2, 10, 14, 26. "Tristan and Isolde," August 23, 27; September 4, 12, 20. "Tannhäuser," August 29; September 6, 16, 22, 28. "Lohengrin," August 31; September 8, 18, 24. Von Possart is the chief intendant; Karl Lautenschläger the head machinist; Anton Fuchs and R. Müller, chief stage managers; Miraslav Weber, concertmaster; F. Fischer and H. Zumpe, musical conductors—with the occasional co-operation of Bernhard Stavenhagen and H. Röhr. The orchestra is a large one. The Brandt system is used for handling the stage. It can be managed with electricity. The singers who came as "guests" were Lillian Nordica; Anthes, of Dresden; Gerhäuser, of Karlsruhe—now engaged here; Grüning, from Berlin; Hoffmann, of Berlin; Reichmann, of Vienna; Reiss, of Wiesbaden; Greef-Andriessen, of Frankfurt; Helgermann, of Vienna, and Staudigl, of

Wiesbaden. The regular Hoftheater company of Munich participated. If King Ludwig II. were alive he would be happy, for this scheme of a Wagner theatre in his city was always a darling project of his own. And to give the house a motto that would have pleased Wagner, the inscription "Der Deutschen Kunst" stares at one from over the

Vorbaude when you reach the plaza on Prinzregentenstrasse. A crowd is always waiting before the doors, though it is not so curious as the motley mob at Bayreuth. The streets are decorated with poles flying festal banners, and mounted police officials are visible. A monstrously fat beadle in blue salutes you as you reach the stone vestibule; the man inside only looks at your ticket, and, with the exception of the tag which serves as a cloakroom check—oh! sensible and economical Teutons—you may retain it as a souvenir. The tickets are printed in white and blue, thus separating the right from the left side of the house. At 5 o'clock precisely the first fanfare is heard in the garden adjoining the theatre restaurant. Two more proclamations in the right and left foyers, and the auditorium lights are lowered. At exactly ten minutes past 5 the performance begins. Between each act there is a pause of a half hour, during which the amount of sandwich munching and beer swallowing is tremendous. Ah! again sounds the hospitable motive of food and drink in Munich! The restaurant is high priced, the waiters making all they can while the sun shines; and the service is very bad. I saw many English and Americans here. Very much bronzed by travel, Conductor Emil Paur came down from Berlin for a "Lohengrin" performance, but was not much pleased with the house. Emil Sauer, the piano virtuoso, greeted me in the lobby. He is sitting for

his portrait to Kaulbach, and is looking very well. He told me that he was engaged for the Vienna Conservatory at a high salary. This salary proved too much for the old piano staff, so there was an uprising and a demand made for higher salaries. This being refused a secession is talked of. I hope Sauer will not back down or resign. The prices paid for piano lessons in Germany are ridiculously low, while many good singers are glad of a high class engagement—such as the Kaim-Saal Symphony concerts at the enormous sum of 50 marks, about \$12.50!

* * *

Here is the cast of

"DIE MEISTERSINGER V. NURNBERG."

IN DREI AUFGÜGEN VON RICHARD WAGNER.

PERSONEN:

Hans Sachs, Schuster.....	Herr Feinhals.
Veit Pogner, Goldschmied....	Herr Klöpfer.
Kunz Vogelgesang, Kürschner..	Herr Stöger.
Konrad Nachtigall, Spängler....	Herr Mang.
Sixtus Beckmesser, Schreiber...	Herr Geis.
Fritz Kothner, Bäcker.....	Herr Fuchs.
Balthasar Zorn, Zinngiesser....	Herr Vogel, jun.
Ulrich Eisslinger, Würzkrämer.	Herr Mayerhofer.
Augustin Moser, Schneider....	Herr Kellerer.
Hermann Ortel, Seifensieder....	Herr Th. Mayer.
Hans Schwartz, Strumpfwirker.	Herr Hautmann.
Hans Foltz, Kupferschmied....	Herr J. Mayer.
Walther von Stolzing, ein Ritter aus Franken..	Herr Knote.
David, Sachsens Lehrbube.....	Herr Reiss a. G.
Eva, Pogner's Tochter.....	Fr. Fleischer-Edel a. G.
Magdalena, Eva's Amme.....	Frau G. Staudigl a. G.
Ein Nachtwächter.....	Herr Schlosser.
Bürger und Frauen aller Zünfte, Gesellen, Lehrbuben, Mädchen, Volk. Nürnberg—Um die Mitte des sechzehnten Jahrhunderts.	

* * *

The "Meistersinger" performances were by far the best of the series. A German musical comedy, it can best be played by German actors and singers. For this reason I took more delight in the piece than in any of the others. In the first place there were no cuts—Wagner's classic comedy sparkled from a dozen facets that do not exist in the mutilated Anglo-Saxon versions. The parts of David and the mastersingers gained new meanings, while Beckmesser, pompous, pedantic, conceited, envious and a bore, if you will, is not played as if he were a malignant villain, an ignoble Iago, a scoundrel of the deepest dye. There are no dark tints in this gracious comedy of manners, this loveliest transcription of a lovable period in German life and art. Whosoever has studied old Nuremberg, has entered into the charm of its quaint streets and houses, its customs and histories, seen its mementoes of Hans Sachs, Luther and Albrecht Dürer, that one will appreciate the wonderful rebirth it has been given by Wagner. While a cast comprising great singers is always welcome, I rather prefer a well trained company, a balanced ensemble of German singers. So, with Herman Zumpe at the orchestral helm, the performance in question was a wholly enjoyable one.

* * *

The fanfares blown were nearly the same as at Bayreuth in 1892 and 1899. Before the first act we heard the motive of the meistersingers, not ending, however, on the E, but dropping an octave below. For the second act several bars of Beckmesser's Serenade were used; and for the last act instead of the trumpet fanfare given on the stage—it always

begins like "Where Did You Get That Hat?"—Sachs' "Wahn" motive was sounded. Zumpe's reading of the prelude surprised me. I had always heard the man described as pedantic—he is given to over-refinement, the scholar's fault, as an English poet hath it. But there was an elasticity in his beat, an uplifting quality with due consideration for breadth and sincerity that were all very consoling. The tempo was a shade faster than Seidl's, and there were many deviations from the everyday interpretations. Bülow's runaway tempo, when the chief theme of the working out section is heard in diminution, was not adopted, though here there was no diminution in crispness or *spiccato*. The E major melody was sung with fervor, and if the acoustics of the theatre were what they should be the glorious polyphony of the peroration would have been admirable. Throughout Zumpe proved himself a close and sympathetic accompanist. He was as steady as a rock in the second act finale, and brought the last to a triumphant conclusion. That he sometimes missed the deeper poetic note of Sachs' and Walther's music did not surprise me. Zumpe is not that sort of a man. The stage was smoothly managed by Anton Fuchs, whom I remember very well at Bayreuth. When the curtain rose on the interior of the Katharinenkirche, painted by Mettenleitner, of Munich, you were at once transported to old Nürnberg. But it did not escape my notice that the chorus calmly went off pitch in the second verse of the chorale even as does the polyglot chorus in our own Metropolitan Opera House. At last I saw a real David, a delightful David, a fellow of infinite mirth, a jesting, honest, merry lad, who sang well, danced with legs of quicksilver, and when he reached that fatal top tone, "Oh, Magdalena!" did not go to pieces vocally. Herr Reis, a "guest," was the name of the young artist who sang the role. As his part was not a mere silhouette, as in the cut version, he was able to build it up into a real character of flesh and blood. He was neither a buffoon nor a zany. He wooed Magdalena ardently, and as she was not dressed as a forbidding hag or as a first old woman in a witches' chorus, Wagner's idea was clearly expressed. Hitherto I have wondered what attracted the youthful apprentice to a woman old enough to be his mother's sister. Magdalena, a companion of Eva Pogner's, is still sufficiently young to sympathize with a romantic love affair, for she loves herself. A former visitor to New York, Gisela Staudigl, treated the part with discretion. Herr Geis, the Beckmesser, was a joy. From his first dignified entrance, his eyes sparkling with malice, his whole frame denoting self-satisfaction, I felt that I was to see a real vision of the crabbed old Sixtus. And I did. Not much of a singer, Geis nevertheless suggested the idea that in his youth Beckmesser must have had a voice. He was a mastersinger, a man of some science and seriously listened to by his fellow mastersingers. These worthy men and true did not march as if in a funeral procession, but sauntered in, gravely discussing the great question of the hour. Pogner's speech, the long discussions,

lengthy but not wearisome, the by-play of the apprentices, Kothner's harangue, the building and rebuilding of the marker's retreat—all these things were given with a Teutonic heartiness that shed absolutely new light on the act, an act usually slurred over in New York. After the curtain fell I felt as if I had never seen "Die Meistersinger" before. And yet it was not a remarkably brilliant representation—only a sound, German one.

* * *

The Hans Sachs was a slow-going person. Herr Feinhals, who suggested the *bourgeois* side of the poet, the deep, capacious feather beds and black beer of old Nürnberg. The deeper fount of sentiment and poetry existed not. Feinhals has humor and looked the character. I liked much better Klöpfer as Pogner, whose singing and acting were admirable. The mastersingers were all they should be, and Frau Fleischer-Edel from Hamburg made an en-



ERNEST VON POSSART.

gaging Eva. That dangerous quintet proved to be the usual pitfall. The curtains were hardly drawn quickly enough to conceal the shattered intonations and false notes strewn about the stage. Walther Von Stolzing was assumed by Knoté, whose tenor voice took my breath away. So enthusiastic was I after the opera that a kind friend bade me wait until I had heard the same singer in more heroic roles. I am sorry to say I did, and my newly born enthusiasm received a setback. Heinrich Knoté is a young man of thirty-two or thirty-five. He is good looking, though a trifle too stout and short—the usual fate of most German tenors. But he is of fine presence, graceful, light of foot, and some day will be an actor. The emotional temperament so far predominates over the intellectual; study may harmonize the two, and I hear that he is a student. He spoke excellent English to me when I met him. Setting everything aside, Knoté's voice will carry him when all else fails. It is a

genuine golden tenor; lyric, not heroic, and of the most exquisite *timbre* when it is not forced. His emission is free from the inevitable Teutonic throatiness, and when there is not a cloud on the sky the man's voice is full of golden landscapes. I can't describe it otherwise. In New York we are so accustomed to the perfect art of Jean de Reszké that his voice is forgotten, swallowed up in his poetic personality. Knoté is not poetic, but the rich, youthful vibrancy of his organ, its thrilling youth brings tears to the eyes. It is a young lover who sings "Fanget an," a lover in love with life, with the glad spring, with love itself. When from his wooden dais he began "Am Stillen Heerd" I mentally exclaimed, "A tenor at last!"

But I wish I had missed his Tannhäuser!

— — —

The street scene was painted by Professor Bruckner, of Coburg, as was the interior of Sachs' cottage. The latter was most picturesque. The festival suffered because of the cramped dimensions of the stage. Here the Metropolitan stage, with its chances for perspective, is far superior. Herr Fuchs grouped his people skillfully, and the entrance of the principals was a real climax, the crowd becoming frantic, the huzzaing, waving of banners and the medley of women and children making a rare picture, and there was no wait between the first and second scenes. The lighting was in the main satisfactory, though that moon proved as erratic in Munich as on upper Broadway. The best effect was in the Sachs cottage; the poorest in Act I., where the variations in brightness were alarming. With all the complicated and costly machinery here at Herr Lautenschläger's command the effects are far from commensurate. I set all this down to the deadly Bayreuth tradition, yes even to Richard Wagner himself. Stage machinery of all sorts has been enormously bettered since Wagner's death; yet such is the curse of precedent here in Germany, in Europe, that not an iota of improvement dare be made on the traditions of 1876. "So the master wished it!" is the answer to the sensible fault finders. And so it is that improved apparatus for handling the stage, sinking it, raising it, shifting scenes, affording facilities for superb lighting effects, are employed with a timidity that almost neutralizes their value.

I admired the night watchman's ox-horn and hope I shall never forget Beckmesser's eloquent pantomime in the third act. The performance was over at exactly 10:30 p. m., just four and a half hours long, omitting the two pauses.

F. W. RIESBERG AT WORK.—Returning from the Asheville Summer School, of which, with A. P. Babcock, he was musical director the past summer, Mr. Riesberg again visited the Pan-American Exposition, where he last July gave a series of recitals; then he went to Norwich, N. Y., to play at a fashionable wedding; returned to New York and played at his first concert last week at the Educational Alliance, that noble philanthropy of Mr. Strauss. He has resumed his position as organist at Roseville Avenue Presbyterian Church; is attending to his duties as secretary of the New York State Music Teachers' Association, and begun his lesson giving, piano, organ and harmony.

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MUSIC IN ITALY.

CORSO VENEZIA 65, MILAN, ITALY.

September 14, 1901.

PERA good, bad and indifferent, or good, medium and mediocre—as I indicated in my last week's letter to THE MUSICAL COURIER—is holding sway and high carnival at several of the Milan theatres.

At the Scala three seasons ago the management found it impossible, after many promises, much loss of time and considerable preparation, to produce Bellini's opera "Norma." Now, we are to have what might be termed in the Italian "enorma," there being no fewer than three "Normas" announced at as many different theatres, and all at nearly the same time.

The Alessandro Manzoni Theatre will have a short season of opera, beginning to-night with "Norma."

The opera season at the Dal Verme is also to be inaugurated to-night, opening with Donizetti's "Poliuto" and to be followed by "Norma." This company is strong in names of good singers, and has been looked forward to all summer by the operagoing public as a "good thing" in store for them.

The third "Norma" is in preparation at the Fossati Theatre, where up to the present time "Ruy Blas" and "Lucia di Lammermoor" have been contending for first place in public favor. Each of these two operas has enjoyed a goodly number of repetitions thus far.

The Aurora Theatre has been open for some weeks with a repertory of light and comic opera, presenting "Boccaccio," Offenbach's "Orfeo all' Inferno," "Madame Angot" and the like.

At the Commenda "Il Carnet del Diavolo" of Serpette is still playing to crowded houses nightly.

Concerning the late Isabella Galletti-Gianoli's life and career, I have heard so many different and conflicting stories that I deemed it my duty to obtain for THE MUSICAL COURIER a short story of facts, yet a true history of the great singer's life.

Isabella Galletti-Gianoli was born at Bologna November 11, 1835, the daughter of Antonio Rustichelli and Maria Galletti, and was christened Filomena, so that her real name was Filomena Rustichelli. She was dedicated very early in childhood to music, and when scarcely nine years of age was an excellent little pianist.

After studying singing with Livio Tosini, she made her first appearance upon the stage at Piere di Cento, in the part of Fenena in the opera "Nabucco." After another year's study with Raffaele Gamberini, she appeared during the carnival season of 1855 at Spoleto, under the name of Isabella Galletti, as prima donna assoluta in Pacini's opera, "Buondelmonte Buondelmonti." From there she went to the Theatre San Benedetto at Venice (now the

Rossini Theatre), singing with great success in the opera "L'Ebreo," of Appoloni, and then began her festive and triumphant career, singing at many places in "Macbeth," of Verdi, and in "Assedio di Corinto," of Rossini.

About this time she met and was married to Girolamo Gianoli, and thenceforth continued to enjoy a most glorious and successful series of veritable triumphs throughout Italy and all Europe until the year 1883, when she sang for the last time in public at the Theatre Rossini in Venice the part of Azucena in "Il Trovatore."

Isabella Galletti was a splendid creator and model interpreter, particularly of such parts as La Favorita (Leonora), La Norma and in Rossini's "Otello." In voice and style she embraced wonderfully and successfully roles ranging from light soprano, dramatic and mezzo-soprano to contralto, as evidenced by the following repertory of operas in which she appeared: "Anna Bolena," "Gemma di Vergy," "Lucrezia Borgia," "Il Trovatore," "Aroldo," "Ballo in Maschera," "Forza del Destino," "Don Carlos," "Il Profeta," "L'Africana," "La Vestale," "Cenerentola," "Semiramide," "Vittor Pisani," and in "Dolores," of Anteri.

After her last appearance in 1883 she retired from the stage and public life and devoted herself to teaching. Among her pupils are some well-known names, including that of her daughter Carolina.

For a period of twenty-eight years, during which Isabella Galletti sang in nearly all the principal cities of Italy, of Europe and in Egypt—Milan, Bologna, Florence, Rome, Venice and Naples, Lisbon, Madrid, London, Vienna, St. Petersburg, in Cairo—she never had any desire to go to America, strange as that may seem.

Having appeared for the last time upon this earthly stage among worldly scenes, singing her last notes and making her final adieu, Isabella Galletti-Gianoli, one of Italy's most brilliant stars of the operatic constellation, has departed for the Great Beyond, and will no more be able to shine and dazzle her hosts of admiring but sorrowing friends of this opera loving country.

She died in Milan, August 31, and her funeral was largely attended by artists, singers and actors, musicians, journalists, theatrical managers and friends without number. Floral tributes were brought and sent from near and far.

Isabella Galletti was undoubtedly a star of splendid magnitude—a diva of Italian lyric art! Following in the footsteps of Malibran, Pasta, Frezzolini, she was the one who maintained on high the melodic art of the Italian school, completing and enhancing the works of Italy's great masters, which she created and interpreted in such majestic, sublime style.

Within the memory of the oldest and best informed opera-goers here I can learn of no other artist who was in any respect anything like her equal. As written you before, she

was most popular in her days of activity before she retired from public life. She had an extremely artistic and musical nature, exquisite in its make-up; refined sentiment, efficacious and spontaneous in gesture; a beautiful and potent voice, the timbre full of feeling, color, inexpressible vibrations equal to the various demands of expressing all the passions of love, jealousy, hatred, sorrow, desperation.

Galletti could play upon one's heartstrings, and knew the entire gamut of the passions. She was a veritable, a born artist!

Since the announcement that Signora Eleonora Duse would produce D'Annunzio's new tragedy of "Francesca da Rimini," with Gustavo Salvini as Paolo, another "Francesca da Rimini" has come forward. Mme. Sarah Bernhardt, it is understood, has just signed a contract to produce at her theatre in Paris a drama which Marion Crawford has written on the subject of "Francesca da Rimini." The play was written in English, but a rough French translation was read to Madame Bernhardt by Mr. Crawford during the actress' visit to London this summer. It has since then been arranged that the actual version which Sarah Bernhardt will perform is to be made by Marcel Schwob, who made the prose translation of "Hamlet," acted by Madame Bernhardt. Mr. Schwob is in no sense a collaborator with Mr. Crawford. His version will simply be an accurate translation of the drama as originally written by Mr. Crawford and accepted by Madame Bernhardt.

The other day I met that genial man and good musician, the well-known New York Metropolitan Opera House conductor, Mancinelli, in Milan on the Corso Vittorio Emanuele. Of course he was going toward the Galleria, where everybody meets everybody. He remarked that he would not return to the United States to conduct at the Metropolitan this coming fall, but would go to Lisbon instead. Next year, however, he expected to go to America again.

The audacious, horrible outrage upon the President's life during his visit to the Buffalo Pan-American Exposition has called forth in the Italian press the strongest expression of horror and sorrow, with words of warmest sympathy for President McKinley and the entire American nation. Italy hasn't yet forgotten the murder of her beloved King Humbert, a year ago, by an assassin's bullet.

Mr. McKinley's personal character is respected in his own country and among foreign nations, and the dastardly outrage, the fatuous wickedness of the attempt on his life, will meet with universal reprobation.

Here is a striking tribute, translated from a Viennese

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DRESDEN, FRANKLINSTRASSE 20.

September 15, 1901.

KARL WEIS' two act opera, "The Polish Jew," was the first musical novelty of the season produced here at the Court Opera on September 7. needless to say in a model way and excellently cast. The fact speaks greatly in favor of the opera management and the musical zeal of Von Schuch, who so early in the fall accomplished the wonder of a very carefully prepared reproduction of a work quite new to Dresden, of such serious aims, such technical and scenical display and such strong demands upon soloistic forces as this opera.

The libretto, which is drawn from Erckmann-Chatrian's novel of the same title, has received a good dramatic treatment by the part of Victor Leon and Richard Batka, the latter being the well-known critic of the daily paper *Bohemia* and other journals and periodicals of Prague. As to the scenical effects of the book, however, it loses some of its attraction and so to speak "misses its mark" by the long drawn out scenes of the second act, the music and the gruesome content of which is full of phrases, expressing the pangs of remorse, the anguish and the despair of the conscience-stricken man, Mathis, who murdered the Jew, the very theme upon which the whole plot turns. As a spoken drama, the story, no doubt, would prove very effective; as a subject for musical treatment it is not poetical enough to arouse artistic enthusiasm. History and criminal matters do not well go with the poetry of the musical language. Hence the disappointment which took hold of the audience after the close of the representation.

That the opera nevertheless fully justified the good fame that preceded the talented Bohemian composer is an undeniable fact. His work, replete with melody and natural invention—at least as far as the first act goes—is possessed of that vitality called national color which is guarantee for its future existence. The composer's bent is the lyrical direction; what he lacks are conviction, dramatic intensity, pathos, enthusiasm and true artistic working up of the musical climaxes, such as suggested by the book. Otherwise the first act, as mentioned above, contains much that is very charming, especially so in parts where the folklore style prevails.

The story briefly told is this: Mathis, the Burgomaster of a small Alsatian village, is about to make preparations for the marriage of his only daughter, when suddenly a guest, a Polish Jew, enters his house requiring shelter for the night, which is bitterly cold. The fact vividly recalls a similar occurrence some fifteen years ago, when another guest—he also happening to have been a Polish Jew—spent a night in the Burgomaster's house. The stranger, owner of a great sum of money, departed early, at daybreak, accompanied by Mathis. After that he vanished. Nobody knew what had become of him. Mathis, however, knew it, for he had killed him, robbed him of his money and burned his corpse. Mathis, the Burgomaster, nevertheless, was not found out to be guilty of the murder; he remained in his post, being honored and respected by all. At his daughter's marriage he gave her 30,000 thalers as a wedding gift.

Peace, however, with his own mind he had not. Constant remorse tore upon his life's thread, and one fine morning—the very day of his daughter's marriage—he was found dead in his bed. A heart stroke had finished his life. The night preceding he had a dream, a vision of having been summoned to appear before the court of justice to confess his crime, whereupon he saw himself taken to the gallows to be hanged.

This vision is most wonderfully put upon the stage, and would no doubt be even more effective were it not for its great length and the endless repetition of phrases, lacking in immediateness of expression and dramatic power. That there are very beautiful parts in the second act, as well, goes without saying, though space forbids to enter here into details.

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the spirit of both text and music, his art quite overleaps the conventionalities of other good historians and opera singers. He is dramatic to his finger-tips, and his characterization of the role is worked out into the minutest detail, in a way revealing his thorough mastery. Next to him Fraulein Krull, impersonating Anette's (Mathis' daughter) part, deserves to be mentioned as one of the most promising young forces of the opera personnel. Herr Erl, too, as Notar, acted his part, small as it is, to utmost satisfaction. Many others in the cast, for instance, Mr. Rains as the Jew, come in for great praise, in which shares, above all, the orchestra under Von Schuch's lead. Herr Moris, as stage manager, acquitted himself of his task wonderfully. After the close many recalls of the soloists, of Von Schuch and the composer occurred, Scheidemann alone being compelled to appear no end of times to receive the ovations paid to his unexceptional talent. The opera will gain in popularity after it has been shortened off considerably. Other operatic works of Karol Weis have been (I am told) produced on the Bohemian stage, in Prague, under the management of its highly esteemed director, F. A. Subert, and later on also at the German theatre, with Angelo Neumann as a director.

Paderewski's "Manru" continues to draw full houses. Lately I witnessed a quite wonderful representation of the work, finished in every detail. In the audience Maurice Grau was present, who, according to communications in the papers, acknowledged the representation to be the model one for the intended reproductions in London and New York. Report had it that Paderewski himself had come over for the occasion; if so, he must have felt strongly convinced of the popularity his fine opera has achieved. It is the most attractive novelty produced here for years. Schuch as the soul and spirit of the whole is above praise. He is a wonderfully magnetic artist.

Madame Schumann-Heink was the other great attraction of the Court Opera of late. You all know her superb art; she "brought the wonder about" that even the old, threadbare "Trovatore," where she sang Acuzena's part, was sold out. Her other guesting appearances were Mrs. Fluth, in "Merry Wives" and Fides in "The Prophet," all parts in which she excelled. Hers is the true artistic temperament and dramatic inspiration of the born (not made) artist.

The concert season begins to throw its shadow (or light) beforehand. Herr Ploetner announces five philharmonic recitals, with the assistance of Eugen Ysaye, Polly Blumenbach, Emil Sauer, Emmy Destinn, Theresa Carreño, Jacques Thibaud (the young violinist), Charlotte Huhn, &c.

Emil Kronke, the Dresden pianist, arranges three subscription concerts, a chamber music soirée, a vocal and piano recital and an orchestral concert, in which novelty compositions will be rendered. The Leipsic Gewandhaus Quartet will assist. The soloists are Marie Joachim, Lillian Sanderson, Gura Burmester, Julius Klengel and W. Bachmann.

Paderewski's tournee in Germany has been arranged by Hermann Wolff. It commences on October 24 and lasts till the middle of December. During this time twenty-eight recitals will be given, including one in Dresden. This is good news.

Of chamber music soirées there simply seems to be no end—to judge from the announcements published so far. The programs of the Royal Symphony concerts I hope to give in my next.

A. INGMAN.

Author of "Nearer, My God, to Thee."

MANY voices yesterday were singing "Nearer, My God, to Thee," the dead President's hymn; and most of the mourners in this country doubtless sang it to Dr. Dykes' familiar tune, known as "Horbury," which is printed both in "Hymns Ancient and Modern" and in "The Scottish Hymnal." In the Bristol Service Book there is a musical version of it as a hymn anthem, by W. Clarke Ainley, and doubtless there are several others. But in the United States, we believe, this beautiful hymn is chiefly associated with the original tune by Eliza Flower, the poet's sister, and in her day a favorite concert soprano. Both gifted sisters died in the late forties, and both were members of the congregation at South Place of William Johnson Fox, that stout old Unitarian and Anti-Corn Law champion, and later on Radical member for Oldham. In 1841 Sarah Adams, who was born Flower, wrote thirteen hymns for the congregation of Fox's chapel, among them the well-known "He sendeth sun, He sendeth shower," which is often sung here, and "O, Hallowed Memories of the Past," which is more popular in the United States. Her sister Eliza composed music for most of these hymns, and besides "Musical Illustrations of the Waverley Novels," she also composed a once well-known part song, "Now Pray We for Our Country." As to "Nearer, My God, to Thee," as it was written by an avowed Unitarian, the words have often been changed to suit various phases of belief, among others by Bishop How, Rev. A. T. Russell and Dr. Monsell. —London Daily News, September 20, 1901.

Musical Clubs.

The Woman's Musical Club, of Columbus, Ohio, will give its first recital to-day, October 9.

The Dominant Ninth Chorus, of Alton, Ill., will give its first concert for this season on November 14.

Miss Florence Clepton, a member of the senior class of Smith College, has been chosen leader of the College Glee Club.

A. W. Platte conducted the first rehearsal of the Schumann Club, of Saginaw, Mich., on September 23. This is a mixed club, women and men being equally eligible.

The Rainy Day Club, of New York city, will organize a glee club this autumn, with Mme. Evans Von Klenner as the musical director. Whatever musical features were introduced at past meetings of this club resulted from Madame Von Klenner's active interest and ability.

Over in Brooklyn the Students' Musical Club will hold its first autumn meeting at the Pouch Gallery on October 11. The works of some German composers will be illustrated by members of the club, and Miss M. Louise Mundell, the director, will give a talk upon "Music as an Art." Other interesting programs will be arranged for the meetings to be held monthly during the season.

The Berkeley (Cal.) Oratorio Society, assisted by the Berkeley Orchestral Society, presented Mendelssohn's "Elijah" on October 3, under the direction of Clinton R. Morse. The soloists were Mrs. Charles B. Mills, soprano; Mrs. J. E. Birmingham, contralto; Harry L. Taylor, tenor; S. Homer Henley, bass. Last year the societies produced "Elijah" and "Creation" with great success.

Musical matters in Grand Rapids, Mich., are being stimulated by the work of the St. Cecilia Society, the Schubert Club and the prominent members of musical clubs. Mrs. C. B. Kelsey, the president of the St. Cecilia, is chairman of the national press committee of the General Federation of Musical Clubs. Mrs. Kelsey was in New York last month when the directors of the federation held their meeting.

Musical and club circles in Utica, N. Y., naturally were greatly rejoiced over the fine singing of the clubs from their city at the big Eisteddod at the Pan-American. Among the choruses which participated were the Haydn Male Chorus, the Cecilian Ladies' Chorus and the Utica Philharmonic Society, all from Utica, under the direction of Iorwerth T. Daniel. Altogether the Uticans carried away with them \$1,385 in prizes, and established a firm reputation as superior choral singers.

The Philharmonic Club, of Marion, Ind., will give twelve concerts during the season. This is one of the progressive musical clubs of the Middle West, composed of both sexes. The officers are: President, Percy L. Nussbaum; vice-presidents, Mrs. Robert Spencer and Captain John Pitt Stack; secretary, Miss F. Case; treasurer, Benjamin Larrimer. Marion has also two ladies' clubs—the Lyric and Morning Musicales.

The Woman's Musical Club of Georgia will hold a convention during the Interstate Fair this autumn. This club and other musical clubs in the State will give morning musicales in the Woman's Building on the days of the fair, and will infuse a general atmosphere of art into the more prosaic interests of the fair. One of the sessions of the convention will be devoted to a recital by De Giuseppe Ferrata, at which he will play his prize compositions. This club offered \$100 for the best arrangement of Chopin Valse, op. 64, No. 1, and a gold medal for the best original composition by a Southern composer. The judges appointed are Alexander Lambert, Louis Saar and Joseph Hoffmann, all residents of New York. The officers of the club include Miss Annie M. Sanford, president; Miss Belle C. Dykeman, first vice-president; Mrs. Zourie Lee Polhill, treasurer; Mrs. Rhodes Browne, Columbus, second vice-president; Miss Kirlin, Columbus,

third vice-president; Miss Alida Printup, Rome, secretary.

The Cynthiana Musical Club, of Cynthiana, Ky., which was organized in 1899, held its first meeting for this season on October 1. A miscellaneous program was given. October 15 some American composers will be considered. "Some American Women Composers" will be the topic for the meeting October 29. Following are the names of the officers and members of the club: President, Miss Sallie V. Ashbrook; vice-president, Mrs. E. W. Bramble; secretary, Mrs. J. L. McDonald; treasurer, Mrs. W. S. Cason. List of members: Miss Lucie W. Allen, Miss Sallie V. Ashbrook, Miss Orrie Barnhard, Mrs. E. W. Bramble, Mrs. W. S. Cason, Miss Florence Cox, Mrs. J. C. Dedman, Miss Sidney R. Haviland, Mrs. E. R. Hutchings, Mrs. Sophia Lail, Miss Ida Land, Mrs. Orie Lebus, Mrs. C. A. Leonard, Mrs. J. L. McDonald, Mrs. Walter Lee Northcutt, Miss Minerva Rees, Miss Bessie Lee Shawhan, Miss Alice Lair Smith, Miss Maude B. Smith, Miss Lena Walters and Miss Frances P. Whaley.

The Orchestral Association of Los Angeles, which supports the Los Angeles Symphony Orchestra, is planning for the fifth season. The officers and board of trustees follow: Mrs. Emily Earl, president; Mrs. Hugh Macneil, vice-president; Mrs. Mossin, second vice-president; Miss Waddilove, secretary; Mrs. Jaro von Schmidt, treasurer. Trustees: O. S. A. Sprague, James Slauson, Jr.; Miss Wills, Miss Hershey, Miss Waddilove, Mrs. Hugh Macneil, Count Jaro von Schmidt, Alfred Wilcox, Dr. Macleish, Mrs. W. F. Botsford, Miss Senter, Dr. Norman Bridge, J. D. Hooker, Walter S. Newhall, Mrs. Alfred Solano, Mrs. John G. Mossin and Mrs. Emily Earl. The concerts last season reflected creditably upon the conductor, Harley Hamilton, and the musical taste of the people of Los Angeles. At the closing concert last season the orchestral numbers included Beethoven's Seventh Symphony, Goldmark's overture to "Sakuntala," and a Novelette by Mason. Miss Mollie Adela Brown, a coloratura soprano, was the soloist, and she sang the florid aria (Queen's air) from "The Huguenots."

Music of importance will be considered this season by the Matinee Musical Club, of Duluth, Minn. A study of music from the sixteenth century to the present time has been undertaken. The study meeting was held October 7, with Miss McKay, Mrs. Mark Baldwin and Mrs. David Black in charge of the program. The other meetings follow: October 21—"The Composers of the Seventeenth Century," Mrs. McAuliffe, Mrs. G. L. Tyler and Miss Lynn. November 4—Continuation of study of seventeenth century music, Miss Simonds, Mrs. Stephenson and Miss Field. November 18—"Composers and Music at the Beginning of the Eighteenth Century," Mrs. McLean, Mrs. Ostergren and Miss Corneile Smith. December 2—"Gluck and Haydn," Mrs. Christiansen, Mrs. Stephenson and Mrs. Thornton. December 16—"The First Epoch of the Classical School," Miss McKay, Mrs. Mark Baldwin and Mrs. David Black. January 13—"Mozart," Miss Elizabeth Frazer, Mrs. F. E. Searle, Miss Crowley. January 27—"The Second Epoch of Classics," Mrs. Stephen Jones, Mrs. McRae and Miss Holmes. February 10—"Italian Composers," Mrs. McAuliffe, Mrs. Munger and Mrs. W. T. Bailey. February 24—"American Composers," Miss Elizabeth Frazer, Mrs. F. B. Clarke and Miss Draper. March 10—"Beginning of the Romantic School," Mrs. McLean, Mrs. Henry K. Brearley and Mrs. G. Herbert Jones. March 24—"Schumann," Miss Simonds, Mrs. W. R. Spencer, Mrs. J. C. Currie, Jr. April 7—"Continuation of the Romantic School," Mrs. Millen, Mrs. C. P. Craig and Miss Crowley. April 21—"Liszt and Franz," Mrs. Christiansen, Mrs. LeRicheux and Mrs. Tyler. May 5—"The New Romantic School," Mrs. Stephen Jones, Mrs. Munger and Miss Holmes. May 19—"Women Composers," Mrs. Millen, Mrs. Clarke and Miss Corneile Smith. The officers of the Matinee Musical Club are: Mrs. F. B. Clarke, president; Miss Charlotte Simonds, vice-president; Mrs. G. Herbert Jones, recording secretary; Miss Alice Field, corresponding secretary, and Mrs. A. LeRicheux, treasurer.

RICHARD T. PERCY AT CARNEGIE HALL.—Richard T. Percy, the organist and accompanist, has removed his studio from the Knickerbocker Building to Carnegie Hall.

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Musical People.

A violin school has been opened in Portland, Me., by Carl Lamson and Adelbert Sjöholm.

Clara Hunt and Edwin Howard gave an operatic concert at Potsdam, N. Y., on September 27.

L. Lee Wellman, a vocal teacher in the Cortland (N. Y.) Conservatory of Music, has organized a class in Cazenovia.

John C. Manning, of the Faelten Pianoforte School, Boston, returned recently from a successful piano recital tour through the West.

Whitney Coombs, choir director in the Church of the Holy Communion, New York, has returned from his vacation, passed up in Maine.

Edmund Thiele, a gifted young musician from Scranton, Pa., will study the violin this season with Henry Schradieck here in New York.

A. Ceruelos has resumed his work at the Troy Piano School after the summer vacation. Mr. Ceruelos teaches the piano, harmony and theory.

Edward Baxter Perry, the blind pianist and lecturer, gave one of his instructive recitals on October 4 at the Congregational Church at Rockland, Me.

Mrs. Jessie Gaynor's operetta, "The House That Jack Built," will be presented by children of the Grand Rapids, Mich., public schools some time in November.

Miss Eda Bartholomew, a graduate of the Royal Conservatory at Leipzig, has assumed her duties as teacher of piano and organ at La Grange, Ga., Female College.

John Geiger, the Indianapolis voice teacher, has returned from a European tour. Mr. Geiger passed most of his vacation in Germany, and Bayreuth was among the places he visited.

Miss Emma K. Loeffler, of Allegheny, Pa., expects soon to make her debut in opera abroad. Miss Loeffler studied in Paris with Marchesi, and now she is taking lessons from Sbriglia.

Mrs. Eugene Inge, who successfully filled an engagement as soprano soloist this summer at Montague, expects to come to New York and study with some of the leading teachers here.

C. L. Tracy and T. A. Hoeck gave a piano recital at the home of H. W. Tracy, Shelburne, Vt., for the benefit of the Methodist Episcopal Church of that place. The program included several numbers for two pianos.

The friends of Francis M. Hendricks, of Denver, Col., arranged a concert for his benefit, and the affair was successfully given on September 25. The receipts have been added to the fund with which young Hendricks hopes to finish his musical education in Europe.

E. F. Beal's piano classes of Springfield, Mo., gave a recital at the residence of Gustav Marx on Friday evening, September 21. During the evening five medals were awarded to those students completing grades. A long program was given and the numbers were equally divided between the classic, romantic and modern schools.

Miss Jane Tonks, a mezzo soprano, gave a concert at the Universalist church at Berlin, N. H., on September 26, at which she was assisted by Lyman V. Banker, tenor, of Boston, and two of her pupils, Miss Flora Belliveau and Mrs. Joseph Steinfeld, sopranos. Miss Hallie Wilson was the accompanist.

A trio composed of Mrs. Evelin Choate, of Buffalo,

pianist; Miss Bertha Bucklin, of New York, violinist, and Miss Lillian Littlehales, of Syracuse, violinist, will give a series of three salon concerts at the homes of Mrs. William K. Pierce, Mrs. Frank H. Hiscock and Mrs. Eugene B. McClelland, all of Syracuse.

At a concert given at the Capital Theatre, in Little Rock, Ark., on September 25, Sullivan's "Lost Chord," arranged for eight voices, was sung under the direction of Willibald Lehmann. The concert was given by Miss Hudspeth, and the vocal star of the evening proved to be Mrs. C. P. J. Mooney, a pupil of Leoni.

Dr. Charles G. Woolsey gave a song recital on September 20, in St. Paul's Parish House, Erie, Pa. Dr. Woolsey has studied in New York with Herbert Wilber Greene. He is a basso, and his program at the recital was one well chosen to display the range and quality of his voice. Mrs. Gertrude Colby was the accompanist.

An interesting program by French composers was given at an organ recital by Judson M. Mather in the Congregational church at Yankton, S. Dak., on September 25. Mr. Mather was assisted by Miss Anna B. Waterman, contralto. The organ numbers were "Suite Gothique," by Boellmann; andante from Fourth Symphony, Widor; March of the "Magi Kings," Dubois; "Marche Funebre et Chant Seraphique," Guilmant; "Torchlight March," Guilmant. Miss Waterman sang two songs by Chaminade. The recital was given under the auspices of the Yankton College Conservatory of Music.

LECTURE BY W. A. WHITE.—W. A. White, the teacher of harmony and ear training, gave a lecture at Clavier Hall last Thursday evening on "Positive Pitch and How to Acquire It." The remarks of the speaker proved unusually interesting, and he fully succeeded in impressing some of his hearers with the fact that he made some new discoveries. At this time THE MUSICAL COURIER can publish only a few extracts from Mr. White's instructive lecture:

"The remarkable power of music lies fundamentally in the sense of hearing." * * * "But no matter how good the ear may be, if the brain cannot hear the sounds intellectually, know what it heard, and know what we know it is, it is no use to us. Thus we see it is all 'brain technic.' * * *

"In the very last analysis all music playing is 'brain technic.' In the case of a pianist it is brain technic through fingers and body to the keyboard; with the violinist a different medium is used, and with the vocalist another, and in this case, the case of hearing, it is brain technic manifesting itself through the medium of the ear, and all musicians most sadly need it. * * *

"The first step is training of the mind through the ear that naturally and of necessity gives a full knowledge of harmony and the gradually molding of the two results; mind you, I say results in the sense of positive pitch."

The lecturer told how a man, not a musician, or even educated in music, acquired positive pitch in three months through the instruction given him by Mr. White. The man was fifty-three years old, and completely mastered the art. During the lecture Mr. White played scales to illustrate his theory and quoted Emerson and other authorities to prove the logical foundation for his work.

Mr. White is a member of the faculty of the Clavier Piano School, and he will conduct the classes in his specialty and deliver other lectures during the season.

ENGAGEMENTS FOR HATTIE SCHOLDER.—Miss Hattie Scholder, the child concert pianist, is being booked for concerts and recitals in most of the larger cities of the Union by the leading orchestras and musical clubs for the coming season. Although her managers, Francke & Eppinger, expected a big season for little Miss Scholder, the present indications surpass their expectations. The little artist will make a Southern tour in the spring.

MUSIC IN BROOKLYN.

LAST evening (Tuesday) the Tonkünstler Society assembled for its first meeting this season. The meetings will again be held at the Argyle on Pierrepont street. The members of the Tonkünstler Society are doing their share toward promoting good fellowship and the fraternal spirit among musicians, and truly no profession needs this sort of missionary effort more than the pianists, violinists and singers in Greater New York. The meetings of the Tonkünstler Society are musically instructive and socially pleasant, and always delightfully informal. "Dress informal" is the welcome footnote on the cards of admission. The program for last evening follows:

Sonata for Cello and Piano (F sharp minor, op. 52).....Martucci
Messrs. Emil Schenck and George Falkenstein.

Songs for tenor—
Wie bist Du meine Königin, op. 32, No. 9.....Brahms
Murmeldes Lüftchen, op. 21, No. 4.....Jensen
In Waldeseinsamkeit, op. 85, No. 6.....Brahms
Charles A. Kaiser, accompanied by Josef Weiss.
Piano solo, Variations and Fugue on a Theme by Händel,
op. 24.....Brahms
Josef Weiss.

Some comment upon the performance will be published next Wednesday.

During last week theatregoers in Brooklyn enjoyed a musical innovation, and credit for this is due to a woman, Mrs. Isabel Sinn-Hecht, the manager of the Montauk Theatre. Without the usual advance flourish of trumpets Mrs. Sinn-Hecht engaged Franz Kaltenborn, the orchestra leader and violinist, to play between the acts of "The Brixton Burglary." Just how this impressed the audience and the critics may be learned from the appended report in the Brooklyn Eagle:

The first hint the audience had of the matter was when they found Mr. Kaltenborn's name on the program, so that when he came down the aisle to play the Vieuxtemps "Fantaisie Caprice" there was a pleasant air of expectancy throughout the theatre. No anticipation could have been disappointed in the performance. Mr. Kaltenborn not only easily vanquished the technical difficulties with which this great display aria is studded, but he sang the melody in the slow movements with a breadth and richness of tone, a warmth of musical feeling which is only to be found among the really great solo violinists. It was such playing as is heard upon the platforms of great orchestras like Mr. Kaltenborn's own or the Boston Symphony, but has never been offered to theatre patrons as a part of their regular entertainment before. Mr. Kaltenborn was enthusiastically encoored and played the Berceuse from "Jocelyn," in which the richness of his tone greatly moved his hearers. Perhaps this innovation was foreshadowed when Mrs. Hecht reorganized her orchestra this season, adding several men to the strings, so that the cornet and the drum are properly balanced and less aggressive at the Montauk than in most theatre orchestras. Mr. Kaltenborn will play every evening this week and he will be followed during the winter by other soloists at intervals.

After reading the above, some bright minds will see how it is possible to solve one of the musical problems, that of affording an occasional opportunity for local soloists to be heard by an audience that pays its way in. It's a sad commentary upon ungrateful and thoughtless human nature when we hear excellent local musicians declare that it is impossible for them to clear expenses for concerts arranged by themselves. None of them, however, have any difficulty to crowd the hall with "deadheads." Should Mrs. Sinn-Hecht's innovation become popular, New Yorkers will see a revolution in the matter of music in the theatres, and who will not encourage the beginning of such a revolution?

Heinrich Klingensfeld, of the Klingensfeld College of Music on Hancock street, is filling some professional engage-

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ments in Toronto. His wife, Mrs. Marie Klingensfeld, herself an able musician, will conduct the Brooklyn school while her husband remains North. A competent faculty assists Mrs. Klingensfeld, and with her will participate in the musicales to be given at the school this season.

Mr. and Mrs. Bernard O'Donnell provided an evening of Irish music for the Brooklyn Institute at Association Hall last Thursday.

The musical director and officers of the Temple Choir are planning an interesting series of events for the seventh or jubilee year of the organization. Last week we referred to the celebration of Founder's Night in November. In December four glee concerts will be given. The annual meeting of the seventh year will be held the first Thursday in January, 1902, and on March 27 will come the annual festival concert. Director Bowman is one of the happiest and busiest men in New York, or anywhere else for that matter.

The music department of the Brooklyn Institute is preparing to send out its first programs, and the music lovers of the borough are especially pleased at the auspicious beginning with Madame Schumann-Heink and Emil Fischer in a joint recital at the Academy of Music, on October 17.

Recital by a Mildenberg Pupil.

MISS GERTRUDE HILTON, a pupil of Albert Mildenberg, gave a recital at Carnegie Chamber Music Hall last Tuesday (October 1) afternoon. Although it was several weeks in advance of the opening of the regular musical season, Miss Hilton was greeted by what managers describe as "a full house." The young woman played a "romantic program," and particularly distinguished herself in the performance of the intermezzo from Schumann's "Faschingsschwank" and a Mendelssohn study, the latter being an extra piece. Miss Hilton was not so successful in the Grieg Sonata with which she made her debut. Very likely she was nervous, for later she again displayed some uncertainty in the Chopin numbers. These were Studies Nos. 1 and 7 in op. 25, the D flat Nocturne and the Scherzo in B flat. The first study was charmingly played; the second not so well. The Nocturne was better; but the big Scherzo, with its varying moods, seemed rather beyond the young performer. Another excellently performed number on Miss Hilton's list was the Brahms Intermezzo. Miss Hilton shows the results of conscientious study with an able teacher. In her case the usual plan of piano pupils is reversed. Most pupils study here and then go abroad to "finish." Miss Hilton studied several years in Berlin with good teachers, but she is getting her finishing touches from an American and right here in New York.

Miss Josephine Mildenberg, the soprano, who was expected to assist at the recital, was too ill to sing, and Madame Torriani, who happened to be in the audience, volunteered. Madame Torriani sang a song by Chamade; "May Morning," by Denza, and "At Parting," by Rogets.

Mme. Ludwig Breitner, violinist, and Miss Ada Lohman, soprano, contributed the musical program at the reception by the Rainy Day Club on October 2, at Carnegie Chamber Music Hall. Madame Breitner, who has just returned from Newport, where she appeared at a series of musicales, played charmingly. Miss Lohman delighted all with the sweetness of her voice and the finish and distinction of her style. The young soprano is one of the pupils of Madame Von Klenner who have already been admitted into the circle of artistic singers.



CINCINNATI, October 5, 1901.

EDWIN C. GLOVER, local conductor of the May Festival Chorus, has accepted the position of director of the Orpheus Club, made vacant by the resignation of Charles A. Graninger, who will take charge of the Apollo Club at Minneapolis. Mr. Graninger will continue to be at the head of the Auditorium School of Music.

Jessie Ayres Wilson, who recently played at one of the organ recitals in Music Hall, is a former pupil of W. S. Sterling, dean of the College of Music. She is a Sidney (Ohio) girl and continued her studies under Guilman.

Rosa Cecilia Shay is at present in New York, accompanied by her mother. She is busy rehearsing "Priscilla," the new American opera, and will open the season with her grand opera company in Norfolk the early part of November.

The faculty of the Auditorium School of Music includes as new members this year Dr. W. C. Harris and Dr. A. D. Murphey, who will give a series of lectures on the vocal organs; Miss Nellie T. Splain, piano; Prof. E. C. Duval, French; Sig. G. B. Castellini, Italian; Christian W. Dieckman, theory, and Louis Aiken, public school music and sight singing.

Professor Broekhoven is at present engaged on the score of a grand opera comique, the scene of which is laid in China in the Middle Ages. Mr. Broekhoven has written his own libretto. He has finished his exhaustive treatise on Greek music.

Mrs. F. H. Covalt, wife of the city clerk of Newport, Ky., has been selected as leading soprano in the choir of Christ Church. She succeeds Mamie Hissem de Moss, who left this city to accept a position in the choir of the Fifth Avenue Presbyterian Church.

The board of directors of the Apollo Club held its annual meeting recently and elected the following officers: President, Elliott H. Pendleton; vice-president, J. R. Callahan; secretary, Joseph L. Adler; treasurer, H. T. Loomis; librarian, C. B. Brandeburg; musical director, B. W. Foley. The club will hold its rehearsals as usual, on Tuesday evenings, in the Assembly Room of the Odd Fellows' Temple. Rehearsals begin October 8. It will be a close corporation, as in the past two or three years, for the benefit of members only and invited friends.

The May Festival Chorus, under the direction of E. W. Glover, resumes its regular rehearsals Monday evening, October 7, in the Mechanics' Institute Hall. The works to be taken up this year are Bach's B minor Mass; "The Beatitudes," by César Franck and Berlioz's Requiem. Theodore Thomas' arrangement of Gluck's "Orpheus"

for chorus, orchestra and soloist, is also in the repertory. The solo parts have been written for Madame Schumann-Heink.

Miss Martha Henry, one of Cincinnati's most promising singers, has left Cincinnati for New York, where she will continue her studies and will accept a church position.

Miss Kathryn Gibbons, soprano, and Ralph Wetmore, violinist, both of the College of Music, have been engaged as soloists at the concert by the Louisville Philharmonic Orchestra, at Louisville, Ky., on October 17.

The School of Expression of the College of Music will give its first invitation recital of the season under the direction of Miss Mannheim next Saturday, October 12, in the Odéon. "Stories in Poetry and Prose" constitute the program.

For the fifth season the popular music class and the College Evening Choir will be organized on Monday and Tuesday evenings, October 14 and 15, under the direction of A. J. Gantvoort. The popular music class will meet on Monday evening and will be for beginners, no previous musical knowledge being necessary. The College Evening Choir will be organized this season on a new basis which will be announced on the opening night. It is advisable as well as to their advantage for all to come at the very beginning and to be regular in their attendance. Admission will be 10 cents at the door. Tickets for the course will be \$1 as in previous years.

George Smith, violinist, has been engaged as soloist at one of the concerts to be given by the Nashville Philharmonic Orchestra in that city on November 6. Mr. Smith graduated from the College of Music of Cincinnati in 1899 with honors.

Signor Albino Gorno, of the College of Music, has written a composition for piano and orchestra, called "The Ocean." It will be given a performance in the near future.

Miss Elizabeth Mathias has been appointed an assistant in the vocal department of the College of Music.

The Marien String Quartet has begun rehearsals for the first chamber music concert to be given this season. Signor Romeo Gorno will play the piano part of the Dvorák Quintet.

Asa Howard Geeding, baritone, of the Oscar Ehrgott Vocal School, has been engaged for a number of concerts during the winter, opening at Hamilton, Ohio, October 7. Mr. Geeding appeared at several watering places during the summer in concert and oratorio, always with success. Among the cities he is booked for this winter are Dayton, Columbus, Indianapolis and Wheeling, W. Va. He will appear in recital in this city at an early date.

Zilpha Barnes Wood, after spending a delightful vacation at Manhattan Beach, N. Y., has returned to the duties of her constantly enlarging school. She has added to it an elocution department, under the direction of Miss Emma Mae Crapsey; Rev. G. B. Castellini, teacher of Italian and French; and Miss Edna Cochnower, who will perform the duties of secretary. Her enrollment of pupils this year has been exceptionally large, far exceeding that of last year. Mrs. Wood has established three

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free scholarships—one each in voice, piano and elocution. The examinations for these take place October 12. Mr. Brandt, Dr. Bacharach and Mr. Lockdie will be the committee of judges. The contest is open to all. Mr. Kinslow, one of her most advanced pupils, will give a song recital in the early winter. He will be assisted by Miss Emma Crapsey.

Signor Romeo Gorno and Dr. N. J. Elsenheimer will give a series of duo piano recitals during the season. Their tour will be later in several of the Southern and neighboring States.

One of the best choirs in the city is that at that Mound Street Temple. It is composed of the following members: Sopranos—Laura A. Weiler, Antoinette Werner and Mrs. H. Lerch; altos—Miss Martha Henry and Miss Charlotte Callahan; tenors—John M. Schaefer and J. Fred Lampe; basses—A. Remde and A. Goldstein.

Mrs. Corinne Moore-Lawson, soprano, has returned from a pleasant summer spent among the Michigan lakes.

Mrs. Wm. McAlpin will undertake a concert tour this season under prominent management. It will begin some time in December. Her programs will include such numbers as "Ocean, Thou Mighty Monster"; aria from "Fidelio"; Mad Scene, from "Hamlet"; "Elsa's Dream," from "Lohengrin"; "Elizabeth's Prayer," from "Tannhäuser," and songs of Schumann, Schubert, Mozart, Franz, Grieg and Reis. Concerts are already booked for New York, Philadelphia, Baltimore, Montreal, Quebec and Cincinnati.

"Elements of Violin Playing."

THE publishers of Heinrich Klingensfeld's book, "Elements of Violin Playing," continue to receive testimonials about the excellence of this comparatively recent instruction book. Following are three additional endorsements of the work:

Messrs. Breitkopf & Hartel:

DEAR SIRS—I have examined with much interest the copy of Klingensfeld's "Elements of Violin Playing" which you kindly sent me. It is the most complete first book yet published, and meets the increasing demands of the day. It cannot fail of good results, if faithfully carried out, and should be the means of exciting industry and zeal in the young violinist. Yours very truly,

845 Boylston street, Boston, Mass.

CHARLES N. ALLEN.

Messrs. Breitkopf & Hartel:

DEAR SIRS—I find the violin school called "Klingensfeld's Elements of Violin Playing" of great interest, and it will give me pleasure to recommend it. Yours very truly,

208 East Sixty-first street, New York, N. Y.

RICHARD ARNOLD.

Messrs. Breitkopf & Hartel:

GENTLEMEN—Have carefully examined "Klingensfeld's Elements of Violin Playing" several times. In my opinion, the work is unique, owing to the many practical suggestions it contains, which one finds in no other violin method. I also admire the brevity with which the different subjects are handled, which clearly proves the author's experience in teaching. Shall make it an object to use this work whenever I possibly can. Yours sincerely,

Albany, N. Y.

CHARLES ENRICKS.

MRS. BEARDSLEY AT THE POUCH GALLERY.—Mrs. William E. Beardsley has resumed her teaching in her studio in the Pouch Gallery on Clinton avenue, and after October 15 will be at the Clinton avenue studio except Thursday. As the chairman of the music committee of the Chiropean Club, Mrs. Beardsley will direct the musical program at the first meeting of the club, October 17. Her soloists on that occasion will be Florence Mulford, contralto; Walter McElroy, tenor, and Leonard Dalley, pianist. Mrs. Beardsley and her daughter Constance passed a pleasant summer in the country at Milford, Conn., and later in traveling in the northern part of the State and Canada.

Boston Music Notes.



HOTEL BELLEVUE,
17 BEACON STREET,
BOSTON, October 5, 1901.

Mrs. Nina K. Darlington has just returned to the city and opened her studio at 1085 Boylston street, where she is already very busy with classes, arranging hours for lessons, &c.

During the summer months Mrs. Darlington's class numbered between twenty-five and thirty. Part of this time was spent in the city and later she went to her summer home in Casco Bay, off the coast of Maine, where she had an equally large class. Mrs. Darlington's enthusiasm and interest in her work, added to a refined and charming personality, makes her a most interesting teacher and friend.

Mrs. Darlington's "Kindergarten Music Building" is so well known throughout this country that it is hardly necessary to mention that she is the author and originator of the system.

Miss Marie L. Everett, well known as teaching the Marchesi method, has returned to the city, and already has many hours engaged, although only a few days in town. Miss Everett will give two recitals early in the season, one in Boston, the other in Worcester.

Mrs. Charles R. Adams will have Miss Mary L. Shaw as accompanist this winter, Miss Shaw having occupied the same position with Mr. Adams for a number of seasons. Mrs. Adams has her studio settled and arranged, and it is one of the handsomest ones in the city. The room has a familiar air to those who knew the Adams studio on Tremont street, and everything in it is closely associated with the life and work of Mr. Adams.

Arthur Philips, whose excellent singing has been commented upon in these columns many times, is sailing next week for a two years' stay in Paris and London. He will first go to Sbriglia, and Mr. Slack, whose pupil he is, says that a brilliant future is before him, as he has an artistic temperament and a thorough musical training as well as a beautiful voice.

Carl Faeltens first recital of the season takes place at Steinert Hall on Tuesday evening, October 8. Introductory remarks will be made by Mrs. Reinhold Faeltens.

The Newton Choral Association, Everett E. Truette director, is now entering upon its second season. The programs for the two concerts have been carefully selected; for the first one, January 14, there will be miscellaneous chorus selections, and the cantata "Fair Ellen," with soloists and chorus. The second concert in April will consist of the historical cantata, "Joan of Arc, the Maid of Orleans." This society, although so young, already has a waiting list, which shows the active interest taken in it. Regular rehearsals are held twice a month. The officers of the society are: President, Charles H. Buswell; vice-presidents, Charles S. Ensign, Charles W. Hall, Stephen Moore, J. R. W. Shapleigh, Albert E. Wright; secretary, Mrs. Mary C. Blakemore; treasurer and manager, Philip H. Robinson; membership committee, Edward L. Bacon, chairman; James H. Wheeler, Jr., Mrs. Howard R. Mason,

Mrs. Hiram Leonard, Mrs. Jerome Sondericker, Mrs. William H. Potter; press committee, Frank D. Frisbie, Mrs. Mary C. Blakemore, Miss Grace G. Johnson; musical director, Everett E. Truette; pianist, Miss Laura Henry.

Miss Leslie Kyle, a pupil of Miss Priscilla White, has been engaged as soprano soloist at Dr. Butters' Methodist church, Somerville. There is a chorus choir in addition to the quartet.

Boston is to have its first complete hearing of the great B minor Mass of Bach this season. The Cecilia Society are to bring it out in the early part of December, under the direction of B. J. Lang.

Daniel Kuntz, of the Boston Symphony Orchestra, has been given a year's leave of absence, which he will spend in Paris and other cities abroad, partly in recreation, partly in study. Mr. Kuntz has played with the Orchestra for twenty years, and is the only first violinist who has been with it since it started.

Miss Florence Garvin, a young soprano, made a most pronounced success at the concert in Steinert Hall this afternoon.

John Orth, pianist, assisted by Stephen Townsend, gave a Liszt recital in Somerville this afternoon before the Forthian Music Club.

Felix Fox returned from Europe, where he spent the summer studying with his former teacher. He will be heard in recitals during the winter.

Karl Kaufmann, a former member of the Metropolitan Opera Company, has been engaged as director of the Orpheus Musical Society. This society is now, in its forty-ninth year, and at one time was under the leadership of Carl Zerrahn.

The New England Conservatory of Music is offering a free scholarship for one year in the vocal normal department to young men and women of limited means who have good voices and natural musical ability. All that is required of those who wish to take advantage of this generous offer is a personal application and examination at the conservatory.

A large audience enjoyed the first afternoon recital of this season by the Faeltens Piano School last Saturday in Huntington Chambers Hall. The playing was very creditable throughout, and was well received. The program consisted of two ensemble numbers, class drills by members of the juvenile department, and solo pieces by the following students: Robert Wilson Gibb, Mary Pumphrey, Elizabeth James, Miss Marion L. Kent, Miss Caroline Cunningham and Miss Alice Julia Riche.

MORRIS PIANO SCHOOL.—The Morris Piano School, 201 West Eighty-first street, gave its first recital of the season on Saturday, October 5, at 3:30 p. m.

The soloist was Master Hans Barth Bergman, age nine years, who was assisted by Master Edward Williams, soprano, age nine years, and Master Frederick Williams, contralto, age seven years. The program was as follows:

Invention No. 8.....	Bach
Spring Tides.....	Low
Two French Songs.....	Edward and Frederick Williams
Allegro, from Sonata, op. 2, No. 1.....	Beethoven
Two English Songs.....	Edward and Frederick Williams
Etude.....	Wilson G. Smith
Neckerein.....	Von Wilm
Tarantelle.....	Heiler

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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, October 5, 1901.

AND now we are all impatient for the concert season to begin.

The Chicago Mendelssohn Club and Harrison M. Wild, its capable director, are to be congratulated upon an excellent selection of soloists for the society's concerts this season. The eminent soprano, Charlotte Maconda, will attract many lovers of the artistic, for her singing cannot fail to excite the admiration of thoughtful musicians as well as the enthusiasm of conventional concert-goers. Mabelle Crawford, contralto, is a vocalist of recognized standing and exceptional talent, while Esther Feé, violinist, whom all Chicago is anxious to hear, completes a brilliant trio. Then, for the last event, Joseph S. Baernstein, one of the most prominent of American basses, a singer who enjoys great popularity in the East, and whose visits to the West likewise are welcomed, has been engaged.

Would that in the matter of choosing artists all American musical societies might this season display a discriminating judgment similar to that of the Mendelssohn Club!

The programs and dates are as follows:

PROGRAM I.

December 17, 1901.

Soloist: Miss Charlotte Maconda.

Chorus of Bishops and Priests.....Meyerbeer-Buck
Accompaniment of piano and organ.To My Turtle-dove.....Henschel
The Testament.....MarschnerMy Love's in Germanie.....A. von Othegraven
Within a Mile of Edinboro' Town.....BartlettIdylle Mongolienne.....Stevenson
With soprano and tenor solos.Love and Time.....Thorn
Bonnie Katrine.....Von HolsteinUnder Flowering Branches.....Von Woess
The Lost Chord.....Sullivan-Brewer

Accompaniment of piano.

PROGRAM II.

March 6, 1902.

Soloists: Miss Mabelle Crawford and Miss Esther Feé.

Marching.....Trotter-Nevin
Spring Song.....BeinesKing Death.....Houseley
Rhapsodie.....BrahmsAlto solo and Maennerchor.
Salamis.....GernsheimIncidental solo by baritone.
Folk-song.....KremserSerenade.....Borodine
Traumerei.....Schumann-BuehnenBonnie Ann.....MacDowell
The Signal Resounds.....Buck

PROGRAM III.

April 24, 1902.

Soloist: Joseph S. Baernstein.

Praise of Music.....Isenmann-Buck
Into the Silent Land.....FooteSoft Floating on the Evening Air.....F. W. Root
The King and the Bard.....HegarThe Lay of the Norsemen.....Bruch
With baritone solo.A Ballad of Charles the Bold.....MacDowell
The Impatient Lover.....LeuDance of the Gnomes.....MacDowell
The Toper's Glee.....Zelter

The Chicago Musical College faculty concert will take place on October 15, Rudolph Ganz conducting an orchestra of fifty musicians. A brilliant program, concluding with the last act of "Faust" in costume and with scenic effects, has been arranged by Dr. Ziegfeld and his associates. The soloists will be John R. Ortengren, Dr. Louis Falk, Mary Forrest Ganz, Hans Von Schiller, Bernhard Listemann, M. Gauthier and Herman Devries.

Here, indeed, is an event which offers many sources of inspiration to the students of this influential college!

Much interest is centred in the series of historical programs which the Chicago Orchestra will give in the auditorium this season, as previously announced.

It is very satisfactory to learn that Mme. Fannie Bloomfield-Zeisler will be the first artist to play before the Amateur Musical Club this season.

The program which Emil Liebling, Allen Spencer and Glenn Hall will present at Kimball Hall on the evening of October 8 is varied, inasmuch as it includes compositions by Moscheles, Reinecke, Brahms, Schumann, A. Vannini, Margaret Lang, MacDowell and Saint-Saëns. Miss Julia Caldwell will be the accompanist.

A forthcoming event which arouses much local interest is the Chicago Auditorium Conservatory's faculty concert, to take place in the Music Hall (formerly University Hall), Fine Arts Building, on October 10. The soloists will be Mrs. Zimmerman and the Misses Hill and Lewis; Messrs. Sansone, Stevens, Herner, Willett, Dickson, Laffey and Keller.

William A. Willett, of the Chicago Auditorium Conservatory, will give a song recital at the Hotel Hayden on Halloween.

Dr. Ziegfeld, president of the Chicago Musical College, has just received a congratulatory note regarding the college from Massenet, whom the distinguished Chicago musician counts among his many friends. At the present time over 3,000 students are attending the Chicago Musical College.

At his interpretation classes William H. Sherwood not only deals with the works of great composers, but gives his pupils masterly illustrations regarding piano technic in its various aspects.

Miss Mary M. Shedd, director of the American Method of Singing, returns to-day from a successful New York sojourn, to her studio in the Auditorium Building. Her many enthusiastic pupils will gladly welcome this clever and most energetic musician.

Esther Feé, the American violinist, will sail for this country on the steamer La Champagne, which leaves Havre on Saturday, October 19. Her manager, Charles R. Baker, of the Fine Arts Building, predicts a brilliant tour for this exceptionally gifted young artist. Before leaving Paris, Miss Feé will give a musicale at the Marlborough Hotel.

Charles R. Baker announces that William H. Sherwood, the pianist, has been secured for a recital at St. Mary's School, Knoxville, Ill., in December. The piano faculty of this institution is composed largely of Mr. Sherwood's former pupils, and he has filled this important engagement for a number of years. He will visit Eastern States in the first part of December and Indiana cities early in November, playing at Wabash, Ind., on November 6. December 2 is the date of his appearance at Wellesley College.

Louis Evans, president, states that the Hamlin Company's recently established choir agency is proving to be a valuable addition.

Emil Liebling will give piano recitals at the Milwaukee Downer College and the Brazelton Conservatory of Music, Ashland, Wis., on October 12 and 19, respectively.

Mrs. Rique, of New York, the exponent of a system of physical and mental training which is said to overcome the nervousness or stage fright which many artists experience, is staying at the Auditorium Annex.

The voice of Miss Louise Neilsen, the Swedish musician, who of late has made her home in Chicago, inspired the ensuing words in the Boston *Sunday Globe*: "She sings a wonderful range of clear notes with great volume, and her voice is of delightful quality."

One of this season's talented visiting musicians is Miss Katherine O'Brien Stewart, a well-known vocalist and pianist from Nashville, Tenn.

At a dinner recently given in Paris by Mrs. Clarence Eddy the guests of honor were Madame Marchesi, the vocal instructor, and Esther Feé, the young violinist, formerly of Chicago. During the evening Miss Feé played several selections, accompanied at the piano by Madame Marchesi. Mrs. Eddy sails for America on October 16.

The Church of Our Lady of Sorrows, which will be dedicated in November, has engaged the following soloists: Miss Bessie Doyle, soprano; Mrs. Paulina Montegriffo-Maina, contralto; Mr. Heffner, tenor, and Mr.



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Boyce, basso. Miss Torey and Mariano Maina, respectively, have been appointed organist and choir director.

At Studebaker Hall, Fine Arts Building, "King Dodo's" phenomenally successful reign of twenty weeks' duration terminates to-night. But the company goes "on the road," and the route, which inevitably claims the interest of thousands of Chicagoans, has been outlined as follows:

October 7, Elgin; 8, Aurora; 9, Joliet; 10, Bloomington; 11, Peoria; 12, Springfield; 14, Decatur; 15, Terre Haute; 16, Anderson; 17, Kokomo; 18, Toledo; 19, Toledo; 21, Columbus; 22, Columbus; 23, Dayton; 24, 25, 26, Louisville; 28, 29, 30, Indianapolis; 31, Muncie; November 1, Fort Wayne; 2, South Bend; 3 to 9, Milwaukee; 10, to 13, St. Paul; 14 to 16, Minneapolis; 18, Dubuque; 19, Davenport; 20, Rock Island; 21, Galesburg; 22, Hannibal; 23, Quincy; 25, Keokuk; 26, Burlington; 27, Iowa City; 28, Cedar Rapids; 29, Marshalltown; 30, Des Moines; December 2, Lincoln; 3, 4, 5, Omaha; 6, Grand Island; 7, Cheyenne; 9 to 14, Denver; 16, Cripple Creek; 17, Colorado Springs; 18, Pueblo; 19, travel; 20, Wichita; 21, Leavenworth; 23 to 28, Kansas City; December 29 to January 3, St. Louis.

A gifted young local composer, Robert Hood Bowers, gold medalist at the Chicago Auditorium Conservatory and pupil of Frederic Grant Gleason, has been engaged in rewriting the last act of "King Dodo." That Mr. Bowers does not confine himself to classical music is further illustrated by the fact that he has written a vaudeville operetta, "At Three P. M.," also a musical act for Duke & Harriss.

GEORGE HAMLIN, TENOR.

George Hamlin, the eminent Chicago tenor, having withdrawn from managerial pursuits, will now devote his time and attention exclusively to teaching at his spacious studio in Kimball Hall, and to concert engagements.

HOLMES COWPER'S ENGAGEMENTS.

Holmes Cowper, the tenor, has been re-engaged by the Evanston Choral Club to sing "Hiawatha's Wedding Feast" on November 21. He will interpret the same work for the Dominant Ninth Choral Club, of Alton, Ill., and also at a concert at Muskegon, Mich.

JOHANNA HESS-BURR.

The eminent teacher of singing and piano accompanist, Johanna Hess-Burr, is engaged in giving lessons to a large and flourishing class of pupils. Not only has she a studio in the Fine Arts Building, but every week it is her custom to visit Milwaukee, where her teaching clientele is large and influential. Mrs. Hess-Burr's exceptional musical ability, amounting one might say to genius, and her rare capacity for imparting knowledge have long since placed her in a unique and enviable position, while critics ever unite in praising her skilled and sympathetic piano accompaniments—accompaniments which fill the souls of great artists with tranquillity and the ears of vast audiences with delight.

The accompaniments of Mrs. Hess-Burr are characterized by rhythmic accuracy, finish, repose, responsiveness and discrimination. Technical difficulties are vanquished, and art finds expression in music's lofty utterances.

HELEN BUCKLEY'S SEASON.

The gifted and beautiful young soprano, Helen Buckley, will have a busy season, her engagements including the

opening of the Bush Temple of Music, in January, a recital at Davenport, Ia., on October 7, the Chicago Apollo Club's "Damnation of Faust," and engagements in Kansas during December.

HOWARD WELLS, PIANIST.

Happy is the pianist who possesses an essentially musical touch. Howard Wells, instructor at the American Conservatory, and chairman of the program committee of the Illinois State Music Teachers' Association, is fortunate in having so rare a characteristic. The ensuing press notices of recent date are discriminating and applicable:

Mr. Wells' first number, the Schumann "Carnaval," was magnificently played. His technic was sure, brilliant and adequate, and his interpretation in keeping with the idea of the composition.—Rockford Register-Gazette, December 28, 1900.

Mr. Wells' piano numbers were well worth hearing, so true were they in tone and expression. His Chopin numbers were almost beyond criticism.—Omaha World-Herald, May 6, 1900.

Mr. Wells played with intelligence, and displayed good technic and a rare beauty of tone. His touch was refined, possessing a singing quality rarely heard, and in the forte passages it was masterful.—Omaha Excelsior, May 5, 1900.

Mr. Wells' playing may be characterized as artistic in detail. His remarkably beautiful cantilena he showed to best advantage in the "Frühlingsglaube" of Schubert-Liszt. The interpretation of the Chopin numbers was interesting and most musical.—Illinois State Register, Springfield, Ill., June 20, 1901.

Charles R. Baker is completing arrangements for what should prove to be one of the most notable features of the Chicago season. This consists of two concerts at the Auditorium, the Pittsburg Orchestra, Victor Herbert conductor, participating. The first event is to celebrate the eleventh anniversary of the opening of the Auditorium, on which occasion the soloists will probably be Suzanne Adams and William H. Sherwood, while those proposed for the second concert are Madame Sembrich and Esther Feé. It is understood that Mr. Herbert's orchestra will consist of seventy-five players.

CARL SOBESKI.—Carl Sobeski, tenor, of Boston, has opened a new studio at 402 Boylston street; the room is large and beautifully fitted up with pictures by celebrated people, and all the thousand and one things that go to make up an artistic interior.

Early last spring Mr. Sobeski placed himself in the hands of Dr. Arthur Shaw, who performed several successful operations upon his throat, thereby enhancing the beauty and power of what has always been a good tenor voice.

During the summer Mr. Sobeski made a tour of Canada and the Maritime Provinces with Mr. and Mrs. Karl Feininger, everywhere meeting with much success as press notices from every city show. While devoting much time to teaching, Mr. Sobeski will be heard in concert this winter more than usual, and will probably visit New York professionally.

MR. GOODRICH IN HIS NEW STUDIO.—A. J. Goodrich, the harmony teacher and author, is established in his attractive new residence studio in Carvel Court, 114th street and St. Nicholas avenue. Mr. and Mrs. Goodrich passed the summer in Lake George, enjoying to the full nature's beauties in that region.

YERSIN SISTERS IN NEW YORK.—The Miles Yersin have returned to New York, and have resumed their work at their home, 465 Lexington avenue.

"Deutschland Über Alles."

THE well-known song "Deutschland, Deutschland, über Alles" lately passed its sixtieth birthday. The writer, Hoffmann von Fallersleben, being expelled from the University of Breslau for his revolutionary principles, took refuge in the then British island Helgoland. There in 1841 he was visited by the Hamburg publisher Caenpe, and wrote: "On August 29, I took a walk with Caenpe on the shore. I read him a song, but it cost four louis d'or. Before I had finished he laid down four louis on my pocketbook. We then discussed about its publication. Caenpe said: 'If it hits it will be a Rheinlied,' alluding to Becker's 'Sie sollen ihr nicht haben,' published the year before. On September 4 Caenpe brought it to me with Haydn's music and my portrait." The melody is that of the Austrian national hymn, written for the birthday of the Emperor Francis and first performed February 12, 1797, in all the Vienna theatres.

GREGORY HAST.—Gregory Hast, the renowned English tenor whom Mr. Charlton will introduce to American audiences this year, brings a reputation second to none in oratorio and recital work. He is famous for his ballad concerts at St. James', Royal Albert and Queen's halls, London, and elsewhere in England and on the Continent; and in oratorio, which he studied with the veteran Sims Reeves, he has scored a long series of notable successes. Mr. Hast is credited with a pure tenor voice of rarely beautiful quality, and his interpretation is said to be exceptionally sympathetic and artistic. Owing to other important engagements abroad Mr. Hast can only give November and December to America. A recital tour of the English provinces, just completed, will be followed immediately by a joint tour with Mme. Blanche Marchesi that will last until the day previous to his sailing for this country, October 26. Mr. Hast will return to Europe January 3, 1902, to fill bookings which extend to May. Such vogue abroad would seem tangible evidence as to his pre-eminence and distinction among the concert tenors now before the public.

MADAME VON KLENNER IN BUFFALO.—Mme. Evans Von Klenner is in Buffalo attending the convention of the State Federation of Women's Clubs. She is a delegate from a New York city club, and will read one of the few papers permitted at this convention. Madame Von Klenner is well qualified to speak on the subject chosen for her essay: "Literature which has inspired the great composers."

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SAN FRANCISCO, September 30, 1901.

LAST week at the Tivoli we had Verdi's early composition of "Nabucco," said to have been written when he was but twenty-seven years of age. I think the opera has never been produced here before, and it has been received with quite a bit of enthusiasm. While it is not of so finished a character as Verdi's later works, it has some very pleasing music, notably the chorus of Jewish captives, which was beautiful. Salassa made a striking Nebuchadnezzar, but the part is not possessed of enough opportunity for a man of his resources dramatically. Barbereschi, as the slave Abegaille, was a splendid figure and fitted the part admirably. Fenma was well done by Politini, Ismaile by Cortesi, and Napoleoni with his splendid figure made an ideal high priest of Baal. Dado shone as the High Priest of the Jews, and his vocal work was as good as anything he has yet given us. It is a type that fits both voice and personality, and he did it well. The stage pictures were striking, and Paul Steindorff with his fine orchestra made the most of the instrumentation, the overture being enthusiastically applauded. Madame Carusi produced some beautiful harp effects.

At the Columbia this evening opens a week's engagement of "Florodora," which promises to be full of interest. George Lask, one time stage director of the Tivoli Opera House, is with the troupe, as also other old friends, who will be well received.

Much interest is being manifested in Berlin musical circles in the forthcoming debut of the talented pupil of Hugo Mansfeldt, little Alma Stencel, whose appearance in Vienna and Budapest last winter created quite a furore of enthusiasm for the young pianist. It is candidly admitted in Berlin that Mr. Mansfeldt has undertaken a great deal, more in fact than has thus far been accomplished, when he promises to present "the little Stencel," who is not yet fourteen years old, in a repertory of three concertos and three entire piano recitals. The first concert will take place in Beethoven Saal on October 26, with the assistance of the Berlin Philharmonic Orchestra, under Rebeck's direction. Alma Stencel will play the Concerto in E minor, by Emil Saur; Concerto in E flat by Liszt, and Concerto Symphonique, in D minor, by Litolff. The

program of her second concert on November 8, also in Beethoven Saal, will be Rondo e Capriccio, op. 129, Beethoven; Sarabande, Gigue, Gavotte, Bach-Mansfeldt; "Neun Walzer," op. 39, Brahms; "Auf Fluegeln des Gesanges," Mendelssohn-Liszt; Etude, op. 10, No. 5, Chopin; Romanze, op. 28, No. 2, Schumann; Etude, op. 25, No. 9, Chopin; Romance, Mansfeldt; Rhapsody, No. 13, Liszt.

Mr. Mansfeldt will return to America immediately after the first Stencel concert.

The concert season is fairly under way, and Sherman-Clay Hall has been the scene of much activity during the past week. On September 17, the concert of Bradford and Mme. B. Anais Peck and their pupils was given to a large audience, those appearing on the program being Bradford Peck, Miss Vera Van Fossen, Mrs. Thomas Graham Crothers, Miss Margaret Knox, Miss Carrie Eulass, Mme. B. Anais Peck, vocalists; Miss Lou Barbageleta, violinist, accompanied by Miss Alice Carrington, and Mrs. Margaret Cameron Smith accompanist for the voices.

There were three fine concerts on Thursday, September 26. In Byron Mauzy Hall William Piutti gave a piano recital with a superior program, embracing numbers from Schumann, Brahms, Rubinstein, Paderewski, Bach, Chopin and Liszt.

The same evening at Sherman-Clay Hall a first recital in this city was given by Miss Annette Hullah, recently from London, and a pupil of Leschetizky, and Harry H. Barnhart, basso-cantante, pupil of Cortesi, Florence, Italy, and Randegger, London. Miss Hullah had been previously announced in the papers as having created a furore in London by her superior playing, so some disappointment was felt here at her performance, as the program she played is for the most part performed by many of our pupil players in 'Frisco. It embraced the following: Variations in G, Mozart; "Lieder ohne Worte" (Shepherd's Complaint), Mendelssohn; Gigue, Bach; Sonata in E minor, Grieg; "Song of the Waves," Henton; "Humoreske," Leschetizky; Rondo, op. 16, Chopin. The Grieg sonata was well rendered, but her best number was the Chopin Rondo. Miss Hullah plays well, but we have so many fine pianists at home in 'Frisco it takes

something out of the common to excite comment. Mr. Barnhart was very satisfying in his work. He has a magnificent voice and uses it well. His numbers also had the merit of not being heard every day. He sang "Macmetto Secondo," Rossini, and "Philemon et Baucis," Gounod, for his first number. This was followed by "O, Ruddier Than the Cherry," Handel, in which he displayed to fine advantage his perfect breath control; "A Voice by the Cedar Tree" (Boston), which was sublimely lovely and rendered with beautiful expression; "A Garden Serenade," Levi, and lastly the Toreador Song, by Bizet.

At St. Paul's Church the third concert was being rendered by the choir of St. Paul's in the guild room of the church. It was a fine program and some good work was given, notably that of the choir and the Colonial Quartet of ladies' voices, Mrs. Mead and the Misses Isabel Kerr, Xena Roberts and Elsie Arden. Miss Marks gave a Chadwick number with good effect, Miss Grace Marshall played a Moszkowski waltz very daintily, and Elsie Arden gave Lalo's "Captive Maid" in her usual satisfying manner. She has a voice of velvet, it is so beautifully round and melodious. Miss Marks and Miss Arden, as also the ladies of the Colonial Quartet, are pupils of Mrs. Mariner-Campbell. Those who assisted in the program were Miss Ruth Weston, Sig. R. Stantini, Hugh Williamson, Mrs. Mead, Miss Kerr, Miss Roberts, Miss Arden, Mr. Lawrence, George Pachacco, Miss Marks, Miss Grace Marshall, J. H. Hollowell and St. Paul's choir.

A fine concert is to be given to-morrow night by Carrie Brown Dexter, soprano; Grace Carroll, contralto; Algon Aspland, tenor; Homer Henley, basso, and Wm. B. King, accompanist and pianist. It is to be given in the Unitarian Church in Oakland, and one of the features of the program will be "In a Persian Garden," by Liza Lehmann.

A great deal of interest was manifested in the first appearance of Belle Clair Chamberlain, who made her first appearance on Friday evening, September 27, after an absence of two years in the East and Europe, which she has employed in studying with Fannie Bloomfield Zeisler, in Chicago, and Teresa Carreño, in Berlin. Anticipation was pleasantly realized in Miss Chamberlain's first number. Her touch is clean, crisp and resonant, while her power is something surprising in a young woman and bears ample testimony to her superior training. She plays with the ease and abandon of one who is perfectly sure of herself, and the result is exceedingly artistic. She opened the program with the "Sonata Characteristique" of Beethoven ("L'Adieu," "L'Absence," "Le Retour"); there were five Chopin numbers, with a Chopin Prelude for encore; a Schubert Impromptu, Tchaikowsky Nocturne, and "Air de Ballet," Moszkowski. The program closed with a Balade and Tarantelle, Liszt.

Recitals in anticipation are those of Edward Xavier Rolker, for October 8; Helen Heath's graduating concert, for October 7; Mrs. M. E. Blanchard, October 26; F. M. Biggerstaff, November 2; Enid Brandt, child pianist, November 5 and 9.

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direction of Hamilton Howe is preparing "The Messiah" for its first concert. The society is equipped with new officers and has for its meeting place Mission Hall.

In speaking of his recent publication of "Mandolin Memories," which, by the way, was done from pure love of the plectrum instruments and a desire to have them better known and understood, and not for financial gain, Mr. Adelstein, the author, showed me congratulatory letters from musicians all over the United States speaking in the highest terms of praise of the work and the author's object in publishing it. The work is not for sale and has been mailed everywhere with purely missionary intent. It deals with the plectrum family, its uses and abuses, its ancestry and the footing it has obtained in Italy, Japan and other parts of the world, giving interesting excerpts from the author's own experience. Its object is to create broader knowledge of and love for the mandolin and its first cousins.

A letter from a distant reader corrects me on a statement made a few weeks ago, wherein I mentioned a Count de Boston as occurring in "I Puritani." It seems I was at fault, as it is in "Un Ballo in Maschera" that the character is cast. I want to thank my correspondent for the correction and also other interesting matter contained in his letter which referred to the early days in the career of Julie Rosewald. He speaks of having been the one to inform her of the first time she was cast for Marguerite in "Faust," which occurred one night when she was playing Zerlina in "Fra Diavolo."

Speaking of "Un Ballo in Maschera," he says the opera was sung for the first time in Philadelphia the day after Fort Sumter was fired upon in April, 1861, and mobs were going about the streets looking for traitors the day the performance took place.

MRS. A. WEDMORE JONES.

MADAME MANTELLI IN CHILI.—Mme. Eugenia Mantelli, the operatic contralto, has completely captured her audiences in South America. In addition to the former criticisms, we reproduce an article from the *Chilian Times*, an English newspaper published in Valparaiso:

This celebrated prima donna, whose portrait we reproduce as Mignon and Carmen, has had many successful engagements before joining the Padovani Opera Company, having sung in all the principal theatres in Europe and the United States, namely, Italy—in Rome, Naples, Milan and Florence; Portugal, in Lisbon (Royal Theatre St. Carlos); Russia, in the Teatro Imperiale, Moscow; Germany, in Berlin at Kroll's Theatre; London, at Covent Garden; South America, in Buenos Ayres, Montevideo and Rio Janeiro; in the United States, New York, Boston, Philadelphia, Washington and Buffalo. Madame Mantelli has sung in about forty operas; but where she has scored the greatest success has been in "Carmen," "Mignon," "Aida," "Santone," "Dalilah," "Lohengrin" and "Trova-tore." When she was recently at Lisbon, Portugal, she made a splendid representation of Carmen, appearing by royal command at four state functions, and afterward received a superb gift from the King and Queen. She was also the recipient of a floral crown at the hands of Signor Puccini on the closing night of the opera season. The royal present was a magnificent brooch in the shape of an eagle. It contains 1,400 diamonds and eight large rubies. In Santiago on Friday night she took the title role in "Carmen," given for the benefit of the French colony, and scored a great success. She was repeatedly encircled and at the close was presented with a gold medal and several bouquets of flowers.

BURMEISTER'S SUCCESS AT

THE WORCESTER FESTIVAL.

It was not until the sixth concert of the Worcester Music Festival that the audience rose to the pitch of genuine festival enthusiasm, and it was Burmeister's great performance of Liszt's "Concerto Pathetique" which accomplished it and stirred up the hearers to a prolonged outburst of applause. An encore was persistently demanded, but refused on account of the strict rule of the management, and it was at the seventh call that Mr. Burmeister stopped bowing to the audience in order that the concert could be continued; in fact, he was the success of the festival.

Here are some press notices:

A good piano concerto played by a first-rate pianist is always sure to be one of the most popular things in a music festival, and the Liszt concerto this afternoon, played by Mr. Burmeister, was no exception. In fact, the audience was roused to a greater pitch of enthusiasm than by any preceding number during the week, and the genuine "festival spirit" seemed to be spreading.

This work of Liszt, entitled "Concerto Pathetique," was originally written for two pianos. Mr. Burmeister, who, by the way, was a pupil of Liszt's, thought that it would be far more effective if re-written as a concerto for one piano with orchestra, so he re-wrote it and orchestrated it. He is no novice at such work, having made a very skillful and effective rearrangement of Chopin's F minor concerto. He handles the orchestra with skill in this Liszt concerto and treats the piano in the true Liszt manner.

Mr. Burmeister played the concerto with as much spontaneity and loving interest as if it were for the first time. Although his playing did not lack fire, the poetic element stood out as predominant. Ample technic he has, but it was not forced upon the listener's attention. And that is high praise, for technic is merely a means of revealing music. Mr. Burmeister is evidently a pianist who plays because he enjoys music, and not because he wishes to prove to his audience that he can play faster or hit harder than anyone else.—Worcester Gazette, September 28.

Richard Burmeister, playing his own arrangement of a concerto written by the greatest pianist that ever lived, is an event to be not lightly chronicled.

Mr. Burmeister has taken the Liszt "Concerto Pathetique" in E minor, which was written for two pianos and has rearranged it for one piano with orchestra. There is an undercurrent of Liszt thought in the work, but the setting is strikingly new.

The audience was the largest of the week for an afternoon concert. There was great interest evidenced in the striking personality of Mr. Burmeister, and his surpassing mastery of the keyboard was the subject of discussion as the audience left the hall. Mr. Burmeister's execution was of immense breadth and his artistic temperament is almost ideal.—Worcester Spy, September 28.

The regulation that prohibits responding to encores with a second number is usually good, but in the case of an artist like Richard Burmeister, who was new to Worcester, and who was filled with magnificent virtuosity which he would willingly have displayed in larger measure, an exception might have been made with impunity.—Worcester Spy, September 29.

First of these was Richard Burmeister, who played his arrangement of Liszt's concerto for two pianos. Mr. Burmeister wrote the orchestral score, embodying in it Liszt's ideas, but adding features of his own. This might be regarded as artistically questionable, and it should be condemned if the result detracted from the dignity of the original, or represented Liszt, the composer, in any unworthy way. Perhaps Liszt would have objected, but if he could rise from the grave and rebuke Mr. Burmeister, it would be only fair to regard him as a very ill-mannered ghost. The work as it stands is beautiful. The piano part is brilliant, the orchestration rich in color and characteristic of Liszt. The rearrangement has been done with entire faithfulness. As to the performance, Mr. Burmeister showed himself a worthy companion to the many splendid pianists who have appeared at past festivals. He was recalled again and

again, but declined to add anything to the program.—Worcester Telegram, September 28.

Mr. Burmeister is well known in Boston as a pianist. He is a man of dreamy, poetic appearance, who often forces tone and suggests the hammer and anvil. This afternoon he played with delightful ease and with an appreciation of dynamic values that surprised those who knew him chiefly as a robust virtuoso.—Philip Hale, in Boston Journal, September 28.

A Nordica Story.

HERE is a very graceful and characteristic story, quoted from the Philadelphia *Saturday Evening Post*, about Madame Nordica, who is to make a transcontinental recital tour in America this season under the management of Loudon G. Charlton:

Madame Nordica spent some time in the Black Forest during the past summer, preparing for her appearances at the opening of the new Wagner Theatre in Munich, an event of importance in the musical world. The theatre is a counterpart of the one planned and built by Wagner at Bayreuth.

In her walks, for she is an inveterate pedestrian, she passed, one morning, in the tiny village of Boll, four little girls playing in front of a tumble-down house, built, apparently, in medieval times. They had a doll of a unique description. It was made of a boot-jack, clad in a torn bit of apron.

The next afternoon Madame Nordica set out on foot for Bonndorf, the nearest village of importance, with two friends. Half way up the mountain the rain, which had threatened for some hours, came dripping down. Throwing her cloak about her shoulders and digging her walking cane firmly into the slippery way, she climbed upward. Her cheeks were pink from exertion, and perspiration mingled with the raindrops on her face, but to Bonndorf she finally came.

A search disclosed a shop where dolls of wonderful waxen and expressionless countenances, of the kind that see light in the Black Forest, were waiting on the shelves.

The hour was late, so a carriage was ordered at the inn, and down to Boll she drove in the twilight. Out of the carriage she climbed, the famous Brunnhilde of the Metropolitan Opera, and lifted the antique knocker on the door of the tumble-down house in Boll. It was not yet night, but the peasants had gone to bed. Presently a man's head was stuck out of the window. To explain her mission was a brief matter. The smiling father, in rather scant raiment, hurried down to take the paper containing the four dolls. As she drove away four tousled yellow little heads were stuck out of the window, and shrieks of delight followed her while she waved her hand until a bend in the road shut out the sight and sound of the happiness that she had left behind.

LAURA CRAWFORD.—Mrs. Laura Crawford has returned from the country, and will open her new studio at No. 9 West Ninety-first street on October 1. Mrs. Crawford is prominent as an accompanist, and is also one of the most capable women organists in the city, having been the assistant organist of the "Old First" Church under William C. Carl for several years. Mrs. Crawford had a large class of pupils last year in piano and organ, and is expecting a busy season this coming winter.

NEW YORK COLLEGE OF MUSIC.—The opening concert of the New York College of Music has been postponed to October 17, on which occasion Alexander Lambert will have the assistance of the Venth-Kronold String Quartet.

GRACE G. GARDNER.—Miss Grace G. Gardner has returned to the city, and is accepting concert and drawing room engagements. She has also resumed teaching at her spacious residence studio, 36 West Twenty-fifth street.



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Greater New York.

NEW YORK, October 7, 1901.

S ARCHER GIBSON, organist-director of the Brick Presbyterian Church, also of Temple Beth-El, is hard at work developing plans for his winter season. He expects to give some recitals on his splendid organ, not as yet heard in this manner, when he will play some new things and his choir will also assist. They are now at work learning Bach's cantata, "God's Time Is the Best," little known here, but beautiful throughout. Among other things he gave three recitals at the Pan-American Exposition in July, and as the writer was there he can testify to the enthusiasm with which they were received. One of these recitals occurred on "Maryland Day" and as Mr. Gibson came from that State many early friends heard him.

A fleeting visit to the Wirtz Piano School, just removed to its own new building, brings at once the idea that here is prosperity commensurate with the merits of the methods in vogue, under Conrad Wirtz, the director. Having three floors, the first is given up to studios, opening into each other, with a stage, so that 100 people can be accommodated. On the second floor there are more teaching rooms, with blackboards, &c., for the harmony classes, and the third is mainly for pupils' practice, many younger ones doing their daily practicing there. All over are Clavier tables and Claviers and all the furnishings are in good taste.

The school will this season give a series of recitals, under the captions of "Musical Hours," "Children's Recitals" and "Pupils' Evenings." Mr. Wirtz will also give recitals and everything about this Harlem institution betokens activity and success.

The public recital of last June was a most creditable affair, the following pupils taking part: Viola Danielson, Mabel Drummon, Elsie Jennings, Howard Mott, Flora Potter, Adolph Roermann, Mae Symes, Elsie Timmermans, Mabel Dowe, Jennie Symes, Grace Stryker, Lillie Breng, Florence Brown, Marie Hancock, Lena Kleemeyer, Grace Locher, Bella Thom, Irene Walls, Bernhard Kuehne, Isabel Carroll, Isabel Rough, Clarence Carroll, Gustave C. Wirtz, Chester Armstrong, Amandus Bagge, Frank Bagge, Amie Baker, William Baker, Harry Boyle, Margaret Kitchelt, Ruth Rapson, Millie Repett, Albert Roermann and F. J. Chapman.

Adelaide C. Okell has during the last eleven years made for herself a fine position here as instructor of the piano. At the National Conservatory, under Dr. Dvorák, her ability was recognized, and she became a teacher there. She studied some time with Joseffy, later going to Berlin for study, becoming one of the few favored pupils of Madame Carreño, and from her she acquired the secret of the wonderful tone production and artistic ease and finish for which the great artist is famous. She has devoted special time to the Carreño method, and has her certificate for teaching it.

Miss Okell's great aim has been to impart to others the results of her own extended study; her love of teaching is pre-eminent, and from the famous artists with whom she has studied and her own large experience in teaching, she has perfected methods the excellence of which a dozen years of successful teaching has proven. With her pupils, who occupy especially high social standing, Miss Okell will this season give musicales, and her semi-annuals especially do her credit.

She has begun what promises to be a most successful winter.

Franklin Sonnkolb played at Newport last August and September. He has arranged to give thirty piano recitals, and is finishing his system of employing the master works, as a means of acquiring a finished technic, along with preparatory inventions of his own. He is writing music to Poe's "The Raven," and is finishing some essays on the philosophy of music. Also he has begun a concerto, in the key of C sharp minor, and a work (after Schumann), "Etudes Symphoniques." He has a large class in Philadelphia, and spends three days each week at Steinway Hall. His son, Franklin De S. B. Sonnkolb, was admitted into Grace Church choir last spring; there were fifty candidates. Last summer Mr. Sonnkolb had a house at Gwynedd, Pa., with several acres of grounds, a fine brook, and the William Penn Inn was near enough to run over and visit with Schuyler Van Rensselaer and others, who spent a week or two there. His son was with him; apart from his musical talent, his passion is for mathematics, and he is preparing for a course in naval engineering and construction.

Pupils of Madame Finkel are covering considerable ground in the public eye, among them these: Helen Darling sang with a prominent Hoboken society as soloist lately. She had forty-two Chautauqua engagements in the West the past summer, and recently sang at Rev. Russell Conwell's Church, Philadelphia. Lucille Presbry sang at Narragansett Pier, and sings regularly in her church on West Seventy-sixth street, where another Finkel pupil, Beatrice Mocs, substituted for her. Miss Mocs herself sings at the Church of the Good Shepherd, and has now her own Brooklyn studio. Belle Newport is contralto of Dr. Meredith's church, same borough. Dorothy Bell was the soloist at the Round Lake concerts the past summer.

Madame Finkel spent some time during the past summer as the guest of Dr. W. Q. MacDonald, Eastern Point, New London.

Katherine Pelton began her studio receptions last week, and a goodly crowd of society people came to the first. Of course there was music, the fair Miss Pelton singing charmingly, despite a bad cold; also, Miss Henrietta Weber played some things of Rachmaninoff and Sinding. Miss Belle Maze-Munson also played the Reinhold C sharp minor Impromptu and Moszkowski Menuet. Miss Pelton and Mr. Belvor sang a canonic duet, new to me ("Friendship," by Marzials), and Belvor sang a couple of songs.

Miss Pelton purposes having these monthly, and at the next more well-known artists are to assist.

Sarah King Peck rejoices in the possession of a photograph of Madame Schumann-Heink, with the following inscription:

Meiner lieben Collegin
Sarah King Peck
Zur freundliche Erinnerung
an
Rheingold
and
Season 1901,
Schumann-Heink.
New York, 27-5-01.

It will be recalled Miss Peck sang in "Rheingold" several times, in both this city and Philadelphia. She has also a personally presented photo of Olitzka.

Reinhardt Gebhardt begins the season with numerous pupils, as usual, and the other day showed me a trio for piano, violin and 'cello, of undoubted beauty throughout; the slow movement has a lovely melodious flow. Also, I found some songs, among them a valse, written in the popular vein, interesting. He has published much music of this sort, it finding a ready sale, and is now striving to make place for this music of classical form.

Mrs. Jocelyn-Horne, who after leaving Belmar, N. J., was the guest of Miss Tilmor in one of the attractive camps on Raquette Lake, in the Adirondacks, has resumed teaching voice. Those desiring to arrange hours may address her at 63 Fifth avenue. Her season promises to be a fine one. Mrs. Horne has made conspicuous success of her teaching.

William H. Purdy, organist-director of the boy choir of Epiphany Church, on Lexington avenue, was for nine years in charge of a similar choir in Troy, and before that began as a boy chorister in that city. He learned much of C. A. White, then of Troy, now of Boston, and later went to London, with a letter of introduction to Sir George Martin, of St. Paul's Cathedral, which procured him the privilege of attending choir rehearsals, &c. Voice is his specialty.

Amy Fay has returned to the city, and is prepared to resume teaching at 60 West Ninety-fourth street, where she has most comfortable rooms. Miss Fay's reputation as critic, littérateur, speaker and pianist is widespread, and to these she adds that of organist, having been organist in her father's Episcopal church, and later in Cambridge, Mass., and Chicago, Ill.

Marie Louise Todd resumes teaching of the piano after a summer at Shelter Island and the Adirondacks. She returns full of interest in her pupils, and with a color and pretty animation which speak well for the "rest cure." Her studio is at the San Remo.

Kate Stella Burr has issued a neat little circular announcement, containing her specialties as accompanist, coach and organist, with several press quotations, among them these:

Kate Stella Burr played accompaniments in a manner which was surely perfection—more cannot be said.—MUSICAL COURIER.

Much admiration has been expressed for Kate Stella Burr's artistic accompaniments. * * * Brilliant work.—New York Times.

Kate Stella Burr ranks among the highest in her profession.—New York World.

Brilliantly accompanied by Kate Stella Burr. * * * Admirable work.—New York Commercial Advertiser.

Kate Stella Burr presided at the piano and one of the events of the evening was the rendering of a new song she has written.—Mail and Express.

On the back she prints this:

Coach—oratorio. Song work entire; song recitals arranged; the school of church music also concisely presented.

Miss Burr has introduced many artists now holding exceptional choir positions and well known in the concert field. At home to artists from 5 until 6 afternoons, Sundays excepted.

Josephine Ware writes from Berlin that she has been working very hard all summer, and has accomplished all she hoped. She has had exceptional musical and social advantages. Mr. Cole, the tenor, heard her songs at George Fergusson's studio, and took them to London with him, when he expects to sing them in his October song recitals. The songs will soon be published, and

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230 WEST 52d STREET,
SEPTEMBER 18.

VAN YORX Tenor.
6 E. 17th St.
NEW YORK.

Miss Ware expects to return to New York the middle of this month.

Joseph P. Donnelly, concert organist, baritone, accompanist, receives pupils for the study of piano, voice and organ, and coaches singers for church, concert and oratorio at his studio, 2033 Madison avenue, corner 129th street, New York, or the Pouch Gallery, Brooklyn.

Reginald Barrett has just published a "March Fantastique" for the organ in G major. This is a very taking sort of thing, of much rhythm, with considerable contrapuntal variation, cleverly done. It is dedicated to Victor Hammerl.

Carl M. Roeder resumed piano tuition September 16, the regular course consisting of elementary, progressive, intermediate and advanced classes, comprehending touch, technique, reading, memorizing, analysis, practical harmony and interpretation, and embracing the entire field of instructive, classic and modern musical literature.

Special courses in touch and technique, interpretation and teaching methods.

Instruction given at studio in Steinway Hall, at residence studio or at pupil's home.

RECEPTION TO TOM KARL.—A reception was given at the American Institute of Applied Music on Friday, October 4, to introduce Tom Karl to the students. A large gathering of friends enjoyed the evening, and the following program was given:

Andante Spianato.....	Chopin
Etude de Concert.....	Martucci
Madame Delahaze-Wicks.	
Beloved, It Is Morn.....	Aylward
Maytime.....	Speaks
Joseph A. Phillips.	
Aria, from Cavalleria Rusticana.....	Mascagni
Still wie die Nacht.....	Böhm
Miss Maria Strakosch.	
Lullaby.....	
Madrigal.....	Victor Harris
Miss Julia Strakosch.	
Ich liebe dich.....	Mildenberg
A Winter Song.....	Rogers
Tom Karl.	

NEW YORK SCHOOL OF ACCOMPANYING.—The New York School of Accompanying opened its season on October 1, under most favorable auspices and with an increased attendance. The aim of this institution is meeting with constant recognition, and its scope is as constantly increasing. Pupils who come from Maine to California are in attendance at the school. These results speak well for the conscientious motives and efforts of the heads of the institution—Heinrich Meyn, the well-known tenor soloist of the Rutgers Presbyterian Church, and Rosetta Weiner, whose work in concert and educational lines has placed her among the foremost. Miss Wiener returned from abroad October 1, where she has been combining business and pleasure.

DUFRICHE AT THE NATIONAL CONSERVATORY.

MRS. THURBER has engaged Eugene Dufriche as head of the singing department at the National Conservatory. For six seasons M. Dufriche has been a member of the Grau Opera Company. He is an artist of long and varied experience and one whose training admirably fits him for the important duties of his new position.

M. Dufriche was born in Paris. He was a first prize pupil of the Paris Conservatory. In 1875 he made his debut in opera at the Comique and for six years sang at that theatre the principal basso roles. He created the part of Zuniga in "Carmen." New Yorkers have often seen him in this role. From Paris M. Dufriche went to Italy, and in that country made his first appearance at the Carlo Felice in Genoa, singing the baritone part in Massenet's "King of Lahore," and he continued singing leading baritone parts in many operas. M. Dufriche has sung the roles of Figaro and Don Bartolo in "The Barber of Seville" over 100 times. He traveled extensively and made his mark singing in opera in Spain, Russia and South American countries. For ten seasons M. Dufriche sang at Covent Garden, London, and during these years he made tours through England, Scotland and Ireland, singing with brilliant success in all of the principal cities of the United Kingdom. In 1891 M. Dufriche returned to the Opéra in Paris and sang there the baritone parts, and it was while filling that engagement that the artist became a reigning favorite at the French capital. As already stated, seven years ago M. Dufriche became a member of the Grau company.

Like other operatic artists, M. Dufriche began his career as a singer in the church choir. In 1856, when he was only seven years old, he took his first vocal lessons. Before singing in grand opera he had established his reputation for artistic singing, having filled engagements in some of the leading churches in Paris. M. Dufriche has enjoyed the personal friendship of Bizet, Ambroise Thomas, Gounod, Reyer, Massenet, Saint-Saëns, Ponchielli, Mascagni and Puccini.

Francis Walker.

THE well-known baritone and author from the beginning of this season devotes himself definitely and almost exclusively to teaching, and next week will be established in one of the largest and handsomest studios in New York. The "Van Dyck Studios," the professional home of many first-class artists, on Eighth avenue at Fifty-sixth street, is the place elected by Mr. Walker, and on the second floor of this block a room 46 feet in length has just been partitioned off for his use, and is being especially decorated to make it as artistic and attractive as possible.

It is not too often that, as in Francis Walker's case, a man in the very prime of his powers as a singer, and with the most thorough preparation in all the varied schools and styles of music, and with an immense repertory, leaves public work to give his best years to helping others along the road he has trod with such success. Nor are there too

many teachers of singing who have no "new methods" to advertise, no fads to exploit, but who have to offer to the public only honest, earnest work, guided by the traditions of the best masters. Of Mr. Walker the famous old maestro di canto, Francesco Cortesi, of Florence, writes:

Many qualities and gifts are necessary to one who would dedicate himself to the teaching of singing, and they are:

Perfect ear, great understanding of tone emission (commonly called voice placing), wide experience and perfect knowledge of the details of vocal art, such as scales, trills and agility of every kind; and to these must be added exquisite artistic taste and sufficient acquaintance with musical science, harmony, &c.

Francis Walker possesses in the highest degree these excellent and rare gifts, and I who for many years have known him as student, artist and teacher, have had frequent occasion to admire them in him. It is in consequence of this knowledge that I feel myself entitled to declare him to be among the most perfectly equipped of those who teach singing and who honor art.

FRANCESCO CORTESI,
Professor of Singing in the Royal Musical Institute, Florence, Italy.

It would be manifestly impossible for an artist and gentleman of Mr. Walker's standing to associate himself with any but the best, and he is in fit company with Mr. and Mrs. Edmund Severn, with whom he now begins the Walker-Severn School of Music. In it he has the department of singing and acts as secretary of the school, which has his splendid new studio in the Van Dyck as its headquarters, although the Severns retain also their home studios at 131 West Fifty-sixth street.

WEGENER OPENS A STUDIO AT CARNEGIE.—William A. Wegener has engaged a suite at Carnegie Hall, where he will open a vocal studio. Mr. Wegener will be remembered as one of the leading tenors of the Metropolitan English Opera Company last season, when he achieved success as Lohengrin. His method of singing won for him unstinted praise from the leading critics. Aside from an extensive operatic repertory, Mr. Wegener has sung a large number of oratorios in both English and German, and was chosen on nearly every occasion to assume the tenor roles of modern German oratorios on their initial presentations in the United States. Mr. Wegener as an interpreter of lieder has charmed many audiences. Having himself studied with some of the first masters in Europe, he is admirably fitted to teach and impart to his pupils the true principles of vocal art in all of its branches.

THE SEVERN TRIO.—The members of the Severn Trio will soon begin their regular rehearsals. This will be the fourth season of the organization. Dates for a series of concerts will soon be announced. Edmund Severn, the violinist and leader of the trio, is arranging to perform at the concerts this winter some unfamiliar and comparatively new compositions. Trios by Schuett, Smetana and Volkmann are in the list.

FELIX FOX.—Felix Fox was among the passengers who arrived last week from Europe on the steamship City of Rome. Mr. Fox spent three months in France very profitably, and returns home to resume his professional duties.

Season 1901-1902

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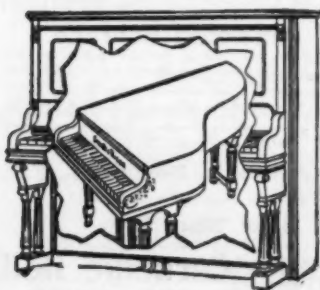
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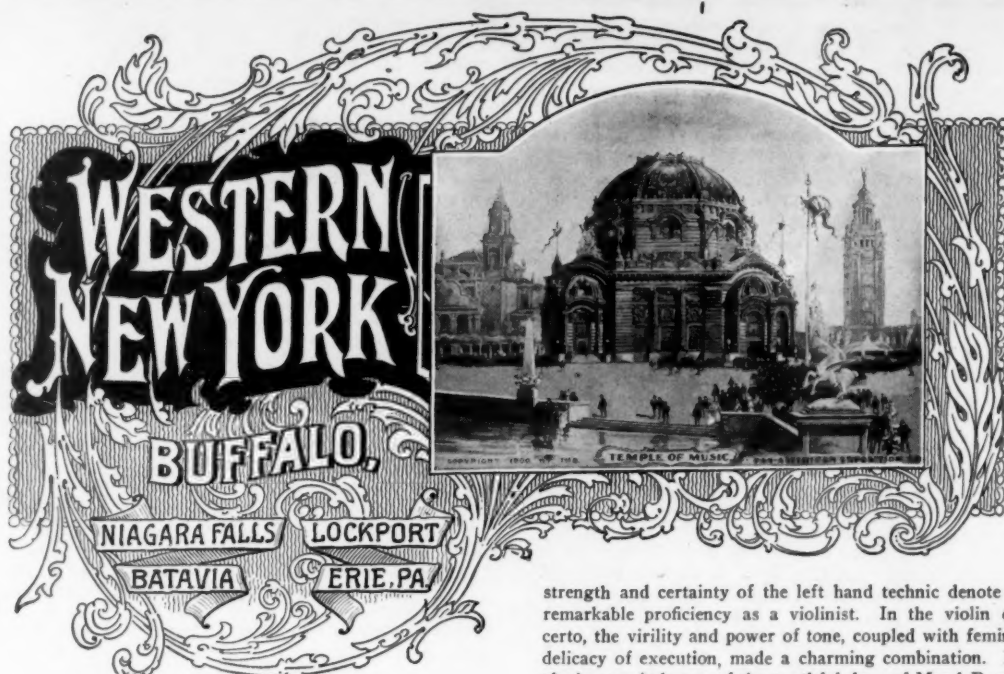
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Western New York Office THE MUSICAL COURIER,
749 NORWOOD AVENUE,
BUFFALO, N. Y., October 1, 1901

WHEN we review the list of organists and singers we have had at the Pan-American Exposition and the shining lights still coming, such as William C. Carl, Clarence Eddy, Dr. Gerrit Smith and others from New York and elsewhere, we realize what a gigantic task it must have been for Simon Fleischman, chairman of the music committee, to select from the hundreds of applicants such a fine array of talent. Mr. Fleischman is an excellent organist himself, having formerly filled the position of organist of the Unitarian Church, but being also a brilliant lawyer and councilman of Buffalo, he was compelled to resign for want of time, much to the regret of music lovers here. I am sure Buffalonians and the millions of visitors are grateful for the excellent choice made for the music in the Temple, as well as the bands at the Esplanade stands.

October 3 was Nebraska Day at the Exposition, and Lincoln, Neb., sent some excellent musical talent to grace the occasion. Miss Silence Dales, violinist, was the chief attraction. Others on the program were Miss Marie Hoover, solo pianist and accompanist, and Mrs. Frederic W. Taylor, soprano soloist, of Buffalo.

The violinist, Miss Silence Dales, is the musical representative from Nebraska chosen officially and professionally for this occasion. She resides at Lincoln. She was soloist at the Trans-Mississippi and International Exposition at Omaha in 1898, accompanied by the Chicago Thomas Orchestra, conducted by Arthur Mees. She was also soloist at the Bellstedt Band concerts at the Greater America Exposition in Omaha in 1899.

Upon the announcement of Miss Dales' appearance at the Pan-American Exposition at Buffalo, President Schurman, of Cornell University, sent her an invitation to give a recital under the auspices of the university, as is customary with the honorary lecturers of the university. Miss Dales has accepted the invitation, and will give a short recital before the university convocation on Friday evening, October 4.

Miss Silence Dales is a young lady of fine appearance and charming personality. With the first number, Violin Concerto, G minor, by Bruch, she won her way with the audience. Violin solo, Polonaise, op. 4, Wieniawski was given with dash and spirit. The clearness and bell-like harmonics, and the ease of the sweep of the bowing

strength and certainty of the left hand technic denote her remarkable proficiency as a violinist. In the violin concerto, the virility and power of tone, coupled with feminine delicacy of execution, made a charming combination. Her playing reminds one of the youthful days of Maud Powell; constant work and a God given talent will soon place Miss Dales in the front ranks of her profession. The instrument in her hands ceases to be a mechanical apparatus, but becomes a living breathing human voice depicting all the passions of the human heart. She was interrupted many



SILENCE DALES.

times during her program by spontaneous applause. Miss Dales was born in Lincoln, Neb. She became a private pupil of the then instructors in music in the State University, Nebraska. Miss E. D. Cochran, of New England Conservatory at Boston, for the piano, and Gustav C. Menzendorf, of the Leipzig Conservatory, for the violin.

The piano solos, as well as the accompaniments by Miss Marie Hoover, of Lincoln, Neb., were beautifully rendered, adding much to the success of the concert as a whole. She is a pupil of Scharwenka and Otto Bendix.

Mrs. Frederic W. Taylor, of Buffalo, gave three selections; Soprano solo, "The Heart's Spring," Wickede; "Slave Song," Teresadel Riego; "In Summer Time," Edward German, in a delightful manner. She has a beautiful soprano voice of unusual and exquisite quality. Mrs. G. W. Thomas, of Omaha, Neb., gave a soprano selection, "La Primavera," by Torry, in the coloratura style. She has just returned from abroad after a three years' study. This number was interpolated at a late hour.

Poets are born, not made. This assertion may be applied with equal truth to organists. A bright example is W. K. Steiner, of Pittsburg, Pa., who gave an evening concert at the Temple of Music, September 21. He came unheralded, but proved a revelation to musicians of Buffalo and the vast crowd of visitors. His program had the advantage of



W. K. STEINER.

containing many new numbers; some have never before been played in this country. For the benefit of organists I inclose the program:

Introduction and Passacaglia.....Max Reger
Concert Overture in F.....Volstenholme
Evening Song.....Bairstow
Toccata and Fugue in D minor.....Bach
Fantasie, op. 188.....Rheinberger
Pastorale, op. 30, No. 11.....Nicholl
Symphonic Prelude, op. 30, No. 13.....Nicholl
Pro Gloria et Patria.....Stehle
(Variations on the German National Anthem.)

Mr. Steiner's registration was that of the true musician; his technic was always subservient to true interpretation, and while the concert as a whole was very brilliant, yet nothing seemed played for mere technical display. His pedaling in his last number "Variations on the German National Anthem," Stehle, was marvelous.

Mr. Steiner passed his examination successfully in 1899, and became a member of the American Guild of Organists, New York. He is a native of Allegheny City, and received his first instruction on the piano and organ from Pittsburg's leading teachers, Bissell, Salmon, Jitterbart and Hall successively.

After holding positions in various churches as organist, he traveled in Europe during the summer of 1894, and finally settled down in Dresden, where he studied piano and theory under Heinrich Germer for four years. Since his return, Mr. Steiner has been organist and musical director of Calvary M. E. Church, and has given a number of organ recitals in the vicinity of Pittsburg. He passed his examination successfully in 1899, and became a member of the American Guild of Organists, New York. Mr. Steiner has written some very acceptable piano pieces and several effective quartets and solos for the church service (manuscript). Mr. Steiner is booked for several concert engagements.

It can be considered a red letter day at the Temple of Music when we find on the program the names of two



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NEW YORK.

such artists as L. Huntington Woodman, organist, of Brooklyn, and Miss Bessie Greenwood, coloratura soprano, from Hornellsville, N. Y. Mr. Woodman is as much celebrated for his correct interpretation as for his ability as an executant.

Miss Greenwood has a real treasure of a voice, which she modulates with rare artistic sentiment. Her singing is melodious, sweet and full of passion, and, therefore, aroused the enthusiasm of the audience. Her presence is very pleasing, and in the florid "Villanelle," by Dell' Acqua, she was heartily encored and had to respond. As an encore she sang the Bach-Gounod "Ave Maria." Another selection was "Song of Repentance," which she gave with dramatic fervor. We predict that we will find her soon in the front ranks of American artists.

Henry B. Vincent, of Erie, Pa., gave a delightful organ concert, September 20. He is the pianist at Chautauqua, and organist and choirmaster of the First Presbyterian Church, of Erie, Pa. Mr. Vincent was ably assisted by the eminent Winifred Eggelston, contralto, who sang her numbers in a musicianly manner. "Over the Desert," Kellie, she sang with dramatic dash, which won hearty applause.

Christian Stein, of Troy, N. Y., gave an organ recital September 23. The singers assisting him carried off all the honors. Mr. Lindsay, baritone, in Granier's "Hosanna," and Mr. Calhoun, tenor, in a solo by Bartlett, displayed fine voices and good method. Mr. Woolsey's voice is a rich bass. He sang "By the Waters of Baylon," by Howell.

J. B. Tipton's concerts were held September 24 and 25. His two programs contained legitimate organ music, played with faultless technic and good taste. Mr. Tipton is known as the teacher of Wm. Gomph, the official organist at the Pan-American Exposition.

Henry S. Hendy, organist of St. Mary's-on-the-Hill Church, of this city, gave an organ recital September 28. Mr. Hendy's program was filled with choice selections, among which the Toccata and Fugue in D minor, Bach; Overture to "Prometheus," Beethoven, and Liszt's "Canonette," were the most effective. His playing was clean cut and nice throughout.

A series of recitals on the Aeolian pipe organ at the Mission Building on the Exposition ground were given by Frank Taft, of New York. To illustrate the enterprise of Mr. Taft, Tracey Balcom and the Aeolian Company may be mentioned the fact that on Friday was played the first time in America a selection from Paderewski's new opera, "Manru."

The Musical Lira Columbiana, a quintet from South America, whose music is unique and highly pleasing, gave an entertainment at the home of Mrs. Marvin in honor of her mother, Mrs. Katherine Riesberg. They claim to be the only organization of their kind in the world. One plays the guitar, one the tiple and there are three bandolas. It is a very unusual combination, playing classic music, as

well as their own popular airs, under the direction of Senor Pino. Their engagement at Shea's Music Hall proved a great success, and they hope to be equally attractive in New York city soon.

MRS. KATHERINE RIESBERG.

Klindworth-Scharwenka Conservatory.

WE have received the annual report of the Klindworth-Scharwenka Conservatory of Music and Operatic and Dramatic School, under the direction of Dr. Hugo Goldschmidt. The piano classes are conducted by Xaver Scharwenka and the classes for other instruments and theory by Philipp Scharwenka, while Director Goldschmidt conducts the vocal classes and the department of musical science. The opera classes are conducted by Director Goldschmidt and Dr. Wilhelm Kleefeld. On September 25, 1900, Karl Klindworth celebrated his seventieth birthday, when addresses were presented to him, making special mention of his services in promoting the labors of Richard Wagner and Franz Liszt, as well as his services at the Conservatory.

On October 1, 1881, Xaver Scharwenka opened the Scharwenka Conservatory, with such teachers as Philipp Scharwenka, Professor Rüfer, Frau Marianna Scharwenka-Streson, A. Becker, W. Langhans and others, and October 1, 1900, sees the addition of a dramatic department under Dr. Hans Oberländer and a department of musical science. At a late conference of teachers of the Klindworth-Scharwenka Conservatory, a resolution was adopted "That the establishment of an obligatory examination for candidates who contemplated adopting teaching as a profession is necessary to the interest of teachers and pupils alike."

The total number of pupils is 372. Prof. Xaver Scharwenka and Philipp Scharwenka have been elected members of the Royal Prussian Academy of Arts.

THE WOMEN'S STRING ORCHESTRA.—The managers of the Women's String Orchestra Society intend to strengthen its membership by adopting a still higher standard for admission to its ranks. Only professional players are eligible as members, and the managers wish it understood that the orchestra is in no wise maintained in the interests of any violin teacher's class. Its aims are of an entirely different nature. By suggestion of the director, Mr. Lachmund, the members of the orchestra will in future be divided into three classes, namely, "Principals," "Special Members" and "Regular Members."

MARIE POTVIN.—Miss Marie Potvin, the pianist, has returned from her vacation passed at Lake George and the Adirondacks. She will play in concert this season. In the meantime she has resumed her teaching at 117 West Forty-fifth street.

HIBBARD-HOWARD STUDIOS.—Miss Adelina Hibbard, soprano, and Mrs. Hortense Hibbard Howard, pianist, have resumed their classes at their new studios at 32 East Forty-fifth street, and at their residence studio, 228 West Seventieth street.

WILLIAM C. CARL'S RETURN.

AFTER a three months' holiday William C. Carl has returned well browned and in good health, to take up the winter's work, after a sojourn in the mountains and Canada. Mr. Carl has many plans for the coming season, which bids fair to be one of activity for the popular organist.

The Guilman Organ School, now entering its third year of work, will reopen next Monday with a large enrollment of students and under flattering conditions. Mr. Carl has worked unceasingly for its success, and the results already achieved have been such as to demonstrate what thorough instruction on the organ will accomplish. The course is most comprehensive, including besides the organ the study of harmony, counterpoint, musical form, musical history, musical analysis, organ tuning and practical work in preparation for the church service. Students' recitals occur each month, and lectures by prominent musicians are frequently given. The organ lessons are given privately and not in classes, and this branch is entirely under Mr. Carl's supervision.

In addition to his duties at the school Mr. Carl will be heard in concert this season, and among the new organs he will inaugurate will be one at Wilmington, N. C., in December. A series will be given at the "Old First" Church, New York, beginning early in November, and on Monday of this week a recital was played in Bethlehem, Pa., where the Bach Festival was so successfully given. To-morrow and Friday and Saturday will occur the three recitals at the Pan-American Exposition, at the Temple of Music, when the following interesting programs will be played:

FIRST RECITAL, OCTOBER 10, 1901.
Allegro, Sixth Symphony.....Widor
Romance (new).....Richmond
Menuetto, in the ancient style.....Lee
Fugue in D.....Bach
Vorspiel to Parsifal.....Wagner
Intermezzo (dedicated to Mr. Carl).....Callaerts
Concerto for organ in D minor.....Händel
Reve Angelique.....Rubinstein
Fantaisie on a Welsh Air.....Carl
The King's Coronation March.....Duncan
(New. First time in this country.)

SECOND RECITAL, OCTOBER 11, 1901.
Organ Sonata in C minor.....Th. Salome
Meditation, First Symphony.....Widor
Tempo di Gavotta.....Händel
Pedal Rondo (new).....Plant
Largo, New World Symphony.....Dvorak
Pastorale in F.....Lemmens
Funeral March, Die Götterdämmerung.....Wagner
Toccata in E minor.....Tomhelle
Carillons de Dunkerque.....Carter
Grand Chorus in March Form.....Guilmant
(Dedicated to Mr. Carl.)

THIRD RECITAL, OCTOBER 12, 1901.
Toccata and Fugue in D minor.....Bach
Andante Pastorale (new).....Richmond
Rigaudon.....Lulli
Choral with Variations.....Merkel
Barcarolle.....Lemare
Allegro Appassionata, Sonata V.....Guilmant
Chanson Pastorale (new).....Higgs
Toccata in E minor.....Callaerts
Etude for the pedals alone.....Bricqueville
Marche Heroique de Jeanne d'Arc.....Dubois



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AND DECEMBER, 1901.

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23 West 44th Street

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LAIRD EASTON, Secretary and Treasurer.

HERR TH. HABELMANN, Grand Opera Director.

For prospectus and all information apply to Secretary.

WINTER SEASON NOW OPEN.

PUBLIC PERFORMANCES IN OSCAR HAMMERSTEIN'S THEATRE REPUBLIC.

Mr. WILLIAM G. STEWART, Director American School of Opera,
Berkeley Lyceum, New York City:

New York, June 4, 1901.

My Dear Mr. Stewart—We take this opportunity of complimenting you on the splendid practical results accomplished by your School of Opera during the first year of its existence and gladly bear testimony to its advantages as a training school for those desirous of following a professional career in opera.

We are more than pleased with the graduates of your institution who have become members of the Bostonians and will gladly avail ourselves in the future of the opportunity for engaging singers who have pursued a course of study under your direction.

With best wishes always,

Yours very sincerely,

H. A. McDonald

Berlin Musical Life.

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BERLIN, September 22, 1901.

"WHEN I read what the New York critics say of their troubles and worries and their decision to enter a convent because of a few additional recital announcements I merely sigh and congratulate them, for here in Berlin we have about 500 musical events a season, not counting light opera or operette, which makes the New York season a bagatelle." This was said to me a few days ago by a well-known Berlin musical personality who did not know that I had in my possession at the time a rescript or copy of the engagements booked up to

September 17 by the Hermann Wolff Music Direction. And this rescript shows that the Wolff Bureau alone will give nearly 500 concerts in Berlin this season.

In addition to the concerts given by Wolff there are the other symphony concerts—Richard Strauss and Weingartner and innumerable recitals, making the total concerts from October 1 for six months ensuing about 650 in the city of Berlin.

But Berlin also has opera for about thirty-seven weeks, every evening, and then, at Kroll's, light opera, and therefore we can well conclude that 1,000

musical events take place in this Kaiser city during the season, considering the concerts, recitals, operas and light operas combined.

What have we in New York? We average about fifty opera performances a season here and our light opera does not figure, because it has degenerated into farce and farce comedy. Strauss, Millöcker, Genée, Offenbach and Lecocq are unknown to the present generation, which is regaled with "horseplay," called comic opera. Comic opera, otherwise "opera comique," is an old form of opera, in which the foremost minds coped with one another for the production of the best models of a new form. In our easy-going, indifferent New York we debase it by giving horseplay and introducing low comedians, not because they can sing, but because they can slip down a greased pole or roll in a bag or fall down over a ladder with

List of Dates and Events Booked by the Concert Direction Hermann Wolff, Berlin, as Early as Sept. 15.

OCTOBER, 1901.

SAAL BECHSTEIN.	SAAL BEETHOVEN.	SINGACADEMIE.	PHILHARMONIE.
1. D. Prill Quartett.	Valerie Pohl, V.	M. Cunningham, G., I.	Pop. Concert.
2. M. Karl Kämpf, Comp.	Arthur Friedheim, K.	Jacques Weintraub, V.	Pop. Concert.
3. D. Clara Haessler, Ges.			
4. F. Ella Herrmann, G.	Gottfr. Galston, K. m. Orch., I.	Maria Krebs, G.	
5. S. Hertha Pfeil-Schneider, G.			
6. S. Carl Barleben, Viol.			
7. M. C. Nürnberg, Schül.-A.	Ernest Schelling, K. m. O., I.	Marie van Beekum, G.	
8. D. Wald. Lütisch, Klav.	Ruth Harfinger, G.	Alwin Kelch, G.	
	Elvira Schmuckler, V.	Ludwig Feuerlein, G.	
9. M. Albert Geloso, V.	Tilly Koenen, G., I.	M. Cunningham, G., II.	
	J. V. da Motta, K.		
10. D. Max Salzwedel, V.	Anna Langenhan-Hirzel, m. O.	Rich. Koennecke, G.	
11. F. Aug. Schmid-Lindner, K.	Henri Marteau, V. m. O., I.	Margarethe Petersen, G.	
12. S. Ida Ekman, G., I.	E. R. Blanchet, K. m. O., I.		
13. S. Alice Berend, Rec.			
14. M. Emma Gerok, G.			I. Philh. Concert.
15. D. Selma Thomas, G.	Fred. Lamond, K., I.	Thea Dora Reicher, G.	
16. M. A. van Eweyk, G., I.	Leop. Godowsky, K., I.	M. Blanck-Peters, G.	
	Hugo Kann, Comp. m. O.	Robert Hausmann.	
17. D. J. V. da Motta, K.		Robert Kahn.	
18. F. Julia Culp, G.	Ernest Schelling, K., II.		
19. S. Hedwig Hartmann, G.	H. Marteau, V. m. O., II.	Streichorch. Berl. Tonk., I.	
20. S. Martin M. Leiser, G.			
21. M. J. von Prangen, G.		Martha Gents-Malte, G.	Philh. Chorus, I.
	Erna Schulz, V.	August Gents, V., I.	
22. D. Emile R. Blanchet, K., II.	Eva Lessmann, G.		
23. M. Steffi Kieger-Hildemar, G.	Anton van Rooy, G.		
24. D. Johanna Granzow, G.	Wilh. Ammermann, Dir. m. O.	Joachim Quartett, I.	
25. F. Richard Buhlig, K., I.	Anna Langenhan-Hirzel, II.		
26. S. Gerhardt und Witek, I.	Alma Stenzel, K. m. O., I.		
27. S. A. van Eweyk, G., II.		Karl-Mayer, G., I.	
28. M. Franz Stollenfels, G.			II. Philh. Concert.
29. D. Gottfr. Galston, K., II.	M. and F. H. v. Dulon, G.		
30. M. Helene Ferchland, V.	Leop. Godowsky, K., II.	Schumann, Halir, Dechert, I.	
31. D. E. R. Blanchet, K., III.	Frida Quehl, V. m. O., I.		

NOVEMBER, 1901.

SAAL BECHSTEIN.	SAAL BEETHOVEN.	SINGACADEMIE.	PHILHARMONIE.
1. F. Agnes Leydhecker, G.	Fred. Lamond, K., II.	Kattow. Singacademie, I.	
2. S. Etelka Freund, K., I.	Carl Halir, V. m. O.	Jeanne Goltz, G.	
		Hjalmar Ariberg, G.	
Reform Fest.	Marie Gesellschaft (Matinée)		
3. S. Verein f. Volksunterhalt.	Dr. Rob. F. Mannreich, G., I.	Kattowitzer Singac., II.	
4. M. Ernst Lochbrunner, K.	Hansi Delisle, G.	Marie Spies, G.	Stern'scher Verein, I.
5. D. Hollaender Quartett, I.	R. von Zur-Muehlen, I.		
6. M. Trio Chaigneau.	Thea von Redwitz, G.	Eugen Brieger, G.	
7. D. Saenger-Sethe und Reisenauer, I.	Alexandrine Zanelli, V. m. O.	Joachim Quartett, II.	Lehrergesang Verein, I.
8. F. Rich. Buhlig, K., II.	Alma Stenzel, K., II.		Arb.-Wohlfahrts-Eintr., m. O.
9. S. Ida Reiter-Reich, K.	Arrigo Serato, V. m. O.	Dr. Fel. Kraus, G., I.	
10. S.			
11. M.		Alphonse Mustel, Harm.	III. Philh. Concert.
12. D. Minna Weidele, G.	Fred. Lamond, K., III.	Zajic-Grünfeld, I.	
	Alfred Kastner, Harfe.		
13. M. Bruno, Fink, Schratzenholz, I.	Therese Behr, G., I.		
14. D. Saenger-Sethe und Reisenauer, II.	Maurice Kaufmann, V. m. O.		
15. F. Marie Luise Ritter, K.		F. della Sudda, K.	
16. S. Etelka Freund, K., II.	M. P. Marsick, V. m. O., I.	Anna Stephan, G., I.	
17. S. Rich. Kursch (Matinée)	A. Schnabel, m. O. (Matinée)	Karl-Mayer, G., II.	
18. M. Vita Gerhardt, K.	Cecilia Melodia, I.		
19. D. Ida Ekman, G., II.	Fred. Lamond, K., IV.		
Busstag.			
20. M.			
21. D. Saenger-Sethe und Reisenauer, III.	Vict. Staub, K. m. O.	Joachim Quartett, III.	
22. F. Arthur Schnabel, K.	Frida Quehl, V. m. O., II.	Marthe Chassang, G., I.	
23. S. Martha Schley, G.	Leop. Godowsky, K., III.	Zudie Harris, K. m. O., I.	
Todtenfest.			
24. S.			
25. M. Henriette Goos, G.			IV. Philh. Concert.
26. D. Bernhard Dessau, V.	Böhm. Quartett, I.		
27. M. Heinr. Scheden, G.	Gertrude Peppercorn, K.		
28. D. H. Marteau Quartett, I.	Arthur de Greef, K. m. O., I.		
	Hedwig Jacob Anspach, G.	Dr. Ludw. Wüllner, G., I.	Jean ten Have, V. m. O., I.
29. F. Marie Burnitz, V.			
30. S. Gerhardt und Witek, II.	Joseph Debroux, V. m. O., I.		

more noise than a Bowery actor. Our audiences complacently accept such rot as comic opera and the migratory reputation of a horseplay actor carries the whole work with his antics. In Berlin comic opera is a serious matter, as it should be. It must consequently be added to the repertory toward the building up of the 1,000 performances during the season.

Of course, Mr. Wolff's preliminary list will prove convincing, although it is hardly necessary to produce statistics, except to illustrate distribution. His Philharmonic concerts at the Philharmonie are the well-known Nikisch concerts with which tours are made annually all over Europe. Nikisch is now one of the leading leaders, to use a euphemism. Mottl, Muck, Mahler, Zumpe, Strauss, Weingartner and one or two others represent the advanced field of orchestral directing. Emil Paur ranks with these men as one of the elect; probably no conductor outside of Germany enjoys in Germany such a place, such renown as does Emil Paur. There was a report here that he was coming to the

opera house here, but that was premature, to say the least.

The many concerts announced for Berlin indicate a tremendous outlay of energy, particularly when we reflect that no tickets are sold for most of them. They are debutant concerts, the debutant paying for all the outlay; for what? For Berlin newspaper notices. And what is the value of Berlin critical comment? It is worth a great deal as a musical investment on a professional basis; worth much in Germany and in other parts of Europe and with us in America also. If a dilapidated vocal organ like Lilli Lehmann's, which is never heard in Berlin now except as an apology for an approaching New York season—if such an organ can attract large American audiences simply because it has its origin in Berlin then Berlin is a "go" and anybody who wishes to figure largely in New South Wales, Tasmania, Cape Colony, New York and London should first sing or play in Berlin for preliminary notice.

I said that no tickets are sold for the debutant

concerts, but they are offered for sale and friends of the young people who play and sing to Berlin audiences for the purpose of passing over their heads to other lands—chiefly the United States and Jersey—are the purchasers. It costs about \$250 to give such a Berlin perspective performance, during which the performer has the stars and stripes in his or her mind. (No animadversion on Professor Sousa, who is a big card here.) After the performance the idiot—syncrasy becomes more apparent and the parents ask themselves Schumann's "Warum?" "Why did I do it?" as Weber & Fields would articulate. And then they never solve it.

However, for European purposes the Berlin debut has a commercial value and when we estimate commercial values here it must be done on a European basis. To receive 100 marks—\$25 to call it even—represents a respectable fee. Few artists draw large audiences. Eugen d'Albert averages 4,000 marks a performance here, and that is called marvellous, and so it is. There are few pianists who

DECEMBER, 1901.

SAAL BECHSTEIN.	SAAL BEETHOVEN.	SINGACADEMIE.	PHILHARMONIE.
1. S.....		Marthe Chassang, G., II.....	
2. M.....	Maurina, Svédofsky, Smith, I.....		
3. D.....	Markees und Hegner, I.....	Therese Behr, G., II.....	
4. M.....	Gustav Friedrich, G.....	M. P. Marsick, V., II.....	Schumann, Halir, Dechert, II.....
5. D.....	H. Marteau Quartett, II.....	R. von Zur-Muehlen, II.....	Fanny Opfer, G..... Werner Düwell, 'Cello.....
6. F.....	Jean ten Have, V., II.....	Mary L. Sherratt, K. m. O., I.....	
7. S.....	Joseph Debroux, V., II.....	Arthur de Greef, K. m. O., II.....	Helene Günter, G.....
8. S.....		Berl. Liedertafel.....	
9. M.....	Felix Lederer-Prina, G.....		V. Philh. Concert.....
10. D.....	Ida Suske, K.....	Leop. Godowsky, K., IV.....	Marthe Chassang, G., III.....
11. M.....	Jos. Debroux Quartett.....	S. Nicklass-Kempner, G., I.....	Paula Meyer, G.....
12. D.....	Wald. Lütshg, K., II.....	Fr. Grützmaier, 'Cello m. O.....	Dr. Fel. Kraus, G., II.....
13. F.....	Maurice Kaufmann, V.....	Cath. Hennig-Zimdars, G.....	Helene Berard, G.....
14. S.....	Marie Fromm-Kirby, K.....	Marie Berg, G.....	Dr. G. Quedenfeldt, G., I.....
15. S.....			
16. M.....	Mary L. Sherratt, K., II.....	Eise Widen, G.....	Georg Wille, 'Cello m. O.....
17. D.....	Maurina, Svéd., Smith, II.....	Gastone Bernheimer, K.....	Zudie Harris, K., II.....
18. M.....	Hans Pützner, Comp.....	Ernesto Drangosch, K.....	
19. D.....	Lina Goldenberg, Sopr..... Bertha Weiler, Alt.....	Oliveira, V. m. O.....	
20. F.....			
21. S.....		Pierre Sechiar, V. m. O.....	
22. S.....			
23. M.....			
24. D.....			
Weihn.....			
25. M.....			
II. Feiert.....			
26. D.....			
27. F.....			
28. S.....	Hedwig Kirsch, K.....	Carl Heinzen, V. m. O.....	Joachim Quartett, IV.....
29. S.....		Eugen Gura, G.....	
30. M.....	Elisab. Schenk, G.....	Dr. Ludw. Wöllner, G., II.....	
Sylvester.....			
31. D.....			

JANUAR, 1902.

SAAL BECHSTEIN.	SAAL BEETHOVEN.	SINGACADEMIE.	PHILHARMONIE.
1. M.....			
2. D.....			
3. F.....			
4. S.....	Paul Lutzenko, K.....	Arthur Hartmann, V. m. O., I.....	
5. S.....	O. Lamborg, I.....		
6. M.....	Gisela Springer.....	Böhm. Streichquartett, II.....	Speed, K., Such, 'Cello.....
7. D.....	Maria Avani, K., I.....	Max Pauer, K., I.....	
8. M.....	Isabelle Mercier, G.....		Zajle-Grünfeld, II.....
9. D.....	Hollaender Quart., II.....	Edouard Risler, K. m. O., I.....	Anna Stephan, G., II.....
10. F.....	Else Kutski, K.....	Lula Mys-Gmeiner, G.....	Streichorch. Berl. Tonk., II.....
11. S.....	D. F. Tovey, K., I.....	Emile Sauret, V. m. O.....	Dr. R. F. Manreich, G., II.....
12. S.....		Tilly Koenen, G., II.....	
13. M.....	Adolf Walnöfer, G.....		Philh. Chorus, II.....
14. D.....	B. Hubermann, V., I.....	Ferruccio Busoni, K., I.....	
15. M.....	Bruno, Fink, Schratzenholz, I.....	Ed. Risler, K., II.....	Otto Hegner, K.....
16. D.....	Arthur Hartmann, V., II.....	Gisela Gross, K. m. O., I.....	Joachim Quart., V.....
17. F.....	D. F. Tovey, K., II.....	Max Pauer, K., II.....	Hedwig Schweicker, G. m. O..... Johannes Miersch, V.....
18. S.....	Gerhardt und Witek, III.....	Corinne Coryn, V. m. O.....	
19. S.....			
20. M.....	Greta Antis, K.....		IV. Philh. Concert.....
21. D.....	B. Hubermann, V., II.....	Böhm. Streichquart., III.....	Gabriele Wietrowski, V.....
22. M.....	Kara Chattelyn, K., I.....	Ed. Risler, K., III.....	Schumann, Halir, Dechert, III.....
23. D.....	D. F. Tovey, K., III.....		Dr. Fel. Kraus, G., III.....
24. F.....	Wilma Norman-Neruda, V.....	Ferruccio Busoni, K., II.....	
25. S.....	Prof. F. Gernsheim, K., I.....		
26. S.....	P. V. Blumenbach, G.....	Max Pauer, K., III.....	Hella Sauer, G.....
Kaiser's Geb.....			
27. M.....	O. Lamborg, III.....		
28. D.....	D. F. Tovey, K., IV.....	Therese Behr, G., III.....	Maly von Trützschler, G.....
29. M.....	Kara Chattelyn, K., II.....	S. Niklass-Kempner, G., II.....	F. Scherres-Friedenthal, K.....
30. D.....	Maria Avani, K., II.....		
31. F.....		Ferruccio Busoni, K., III.....	

can anywhere at any time draw \$1,000 per ("per" is the abbreviation of "per concert," &c.).

There is no opportunity in America for such a concert agency as Hermann Wolff's in Berlin, because in our beloved anarchistic land people sing and play for money and not as a result of paying money. Musical papers cannot exist in countries where artists must *pay* to be heard; after they pay to be heard there is no money left to subscribe for a musical paper. The economic principle at the bottom of this is readily discernible here after a prolonged sojourn. Values are gauged here in accordance with precedent, and that dictates a very limited tribute to music, because the people have been educated to consider music as protected by the State. What they pay here to listen to an artist is looked upon as an *additional* tax. We consider it a privilege we are happy to find; as a pres-

entation from European art sources, although it may be a pure or impure money making scheme seems to inspire us. To make it short, we are naïve; we are children. We go forward on the basis that the candy costs nothing; and children must have candy. Mr. Rockefeller, Mr. Carnegie, Mr. Morgan, Mr. Gould, Mr. Vanderbilt (we call the type Mr.), Mr. Astor—these few men have more money than all the potentates and their retainers put together and the American *income* represents more per annum than the *cost* of all royal establishments in a bunch. To go to a country where such Arabian Nights shine in the day and *not* to demand money would seem perilous to commercial judgment, and hence the Berlin début is made to impress the American reader. When it is not published in this paper the début does not become known to the world, because the world does

not read Berlin papers, granting that they do pay attention to débutants.

Most of the débutants are never heard of again after their first appearance, which is due to the fact that they do not expect it. Rosenthal was heard after his début because he was and I presume continues to remain Rosenthal, but everyone cannot be a Rosenthal. When Rosenthals appear they do not require a début and I really believe that Rosenthal never had one. He did not need it. If he goes to America he can make his début without paying for it.

The Wolff Bureau does an immense business in Europe; it is not dependent upon any American events and pays very little attention to American engagements. It is probable that no less than 1,000 concerts pass through the Wolff régime each season.

BLUMENBERG.

FEBRUAR, 1902.

SAAL BECHSTEIN.	SAAL BEETHOVEN.	SINGACADEMIE.	PHILHARMONIE.
1. S.....J. V. da Motta, K, I.....	Gisella Grosz, K, II.....	B. Hubermann, V. m. O., III.....	VII. Philh. Concert.....
2. S.....			
3. M.....			
4. D.....Markees und Hegner, II.....	Alice Schwabe, K.....	Martha Gents-Malte, G.....	
5. M.....Kara Chattelyn, K, III.....	R. von Zur-Muehlen, III.....	Aug. Gents, V., II.....	
6. D.....Gustav Loeser, K.....		Desider Szántó, K.....	
7. F.....Hertha Dehmlow, G.....	Dr. Ludw. Wüllner, III.....	Joachim Quart., VI.....	
8. S.....Amanda Hunger, G.....	Johanna Kruse, V. m. O.....	Ilona Eibenschütz, K. m. O., I.....	
9. S.....Kirchdorffer und Wietrow. (Mati- née), 12th yr.....			
10. M.....Gisella Grosz, K, III.....		Joh. Kruse Quartett.....	
11. D.....Frieda Hallwach-Zerny, G.....	Raoul Pugno, K, I.....		
12. M.....Kara Chattelyn, K, IV.....		Dr. G. Quedenfeldt, G, II.....	
13. D.....Dessau und Schnabel.....	Conrad Ansgore, K, I.....		
14. F.....Ed. Hertz, K, I.....		Alexander Heinemann.....	
15. S.....J. V. da Motta, K, II.....	Raoul Pugno, K, II.....		
16. S.....			VIII. Philh. Concert.....
17. M.....			
18. D.....Luise Pinoff, G.....	Eug. d'Albert, K, I.....	Ilona Eibenschütz, K, II.....	
19. M.....Alfred Reisenauer, K, I.....			
20. D.....Aug. Goetz-Lehmann, K.....	R. B. Platt, K. m. O., I.....		
21. F.....Eugen d'Albert und Frau.....	Clotilde Kleeberg, K, I.....		
22. S.....Alfred Smolian, G, I.....	Eug. d'Albert, K, II.....		
23. S.....			
24. M.....			
25. D.....Edm. Hertz, K, II.....	Böhm, Streichquart., IV.....	Teresa Carreño, K.....	
26. M.....Alfr. Reisenauer, K, II.....	Mark Hambourg, K, I.....		
27. D.....Helene Staegemann, G, I.....	Conrad Ansgore, K, II.....	Lehrergesang Verein, II.....	
28. F.....W. Norman-Neruda, V.....	Dr. Ludw. Wüllner, IV.....	Eugen Gura, I.....	
29. S.....Prof. F. Gernsheim, K, II.....			

MÄRZ, 1902.

SAAL BECHSTEIN.	SAAL BEETHOVEN.	SINGACADEMIE.	PHILHARMONIE.
1. S.....Hollaender Quart., III.....	Clotilde Kleeberg, K, II.....		IX. Philh. Concert.....
2. S.....			
3. M.....			
4. D.....Edm. Hertz, K, III.....	Berl. Lehr. Ges. Verein.....	Zajic-Grünfeld, III.....	
5. M.....Alfr. Reisenauer, K, III.....	Bruno Hinze-Reinhold, K.....	Joachim Quart., VII.....	
6. D.....Alfr. Smolian, G, II.....			
7. F.....R. B. Platt, K, II.....			
8. S.....Stefan Thomán, K.....			
9. S.....	Caecilia Melodia, II.....		
10. M.....Emily Müller, G.....			Philh. Chorus, III.....
11. D.....Aug. Hensel, G.....	Conr. Ansgore, K, III.....	Streich. Berl. Tonk., III.....	
12. M.....Bruno Fink, Schratzenh., III.....	Mark Hambourg, K, II.....	Schumann, Halir, Dechert, IV.....	
13. D.....Th. Slotko und W. Willecke.....			
14. F.....Alfr. Reisenauer, K, IV.....			
15. S.....Rudolf Braun, Comp.....	R. von Zur-Muehlen, IV.....		
16. S.....			X. Philh. Concert.....
17. M.....			
18. D.....			
19. M.....Helene Staegemann, G, II.....		Joachim Quart., VIII.....	
20. D.....			
21. F.....Tilly Koenen, G, III.....			
22. S.....			
23. S.....			Stern'scher Ges. Verein, III.....
24. M.....			
25. D.....	Dr. Ludw. Wüllner.....		
26. M.....			
27. D.....			Eugen Gura, II.....
28. F.....			
29. S.....			
30. S.....			
31. M.....			

Explanation of the Tables.

1. The management of Hermann Wolff, Berlin, controls four concert halls, enumerated at the top of the columns. The concerts and recitals take place in those halls.
2. Comp. stands for composer.

3. Ges. or G. stands for vocal or song recital.
4. Viol. or V. stands for violin.
5. K. stands for Klavier, otherwise piano; Orch. or m. O. with orchestral addition. Orch. alone stands for orchestra.

6. The Arabic numerals indicate the number of the series of the concerts—thus, I. or III. Philharmonic, &c., or Joachim Quartet III. or IV.
7. Alt. stands for contralto.

WEBER'S BAND AT BUFFALO.

THE great success of Weber's Band at the Buffalo Exposition was generally acknowledged. It was conceded by impartial critics to be equal to the best that had been heard at the Pan-American. The press notices were unanimous in its praise and these encomiums came with the better grace, for they were entirely unsolicited:

Weber's Cincinnati Band, which will complete its engagement at the Pan-American this week, has won decided favor with visitors at the Exposition during its stay in Buffalo. Mr. Weber has hosts of admirers in Cincinnati who claim that his is the most perfect concert band in the country. Pan-Americans may not be willing to make or agree to so sweeping an assertion, but they will all agree that Weber's Cincinnati is certainly one of the best bands in the country. This band was unknown, except by reputation, in Buffalo, until it came here the middle of the month. But its work has won cordial approval on all sides. The band is well balanced and very complete. The players seem to have been selected with care and good judgment, and there is a precision of individual work which secures a splendid ensemble. The concerts given by the band in the Temple of Music have been very attractive, the audiences showing such pleasure in each number that the programs have been nearly doubled each time by the demands for encores. The programs have covered many styles, and have been selected from a wide range of composers, showing a very large repertory, and a desire to please many people. Mr. Weber and his band have received well deserved favor, and their success during their Buffalo engagement is a satisfaction and a pleasure to record.—Buffalo Evening News, September 27.

Weber's Cincinnati Band and Brooke's Chicago Marine Band have been the two bands of the past week that entertained and delighted the crowds at the Pan-American. Mr. Weber's Cincinnati Band has achieved a decided success for its first engagement in Buffalo. The band is an excellent one, being composed of players who are individually fine performers, and whose ensemble work is far above the work of the average band. Cincinnati is very proud of the Weber Band and also very appreciative of it, giving it an abundance of financial support as well as warm praise.

But the growing reputation of the organization has made outside engagements imperative, and wherever the band has played it has received decided commendation.

John Weber himself is a fine clarinetist. He is also a great student and ambitious to have and to know all the best music of the world. He has a musical library of 6,000 selections, to which he is constantly adding. In the News of last Friday the success and popularity of the band was spoken of and also the pleasure which the audiences evinced at its performances. Nearly every program was doubled, encores being demanded for nine-tenths of the selections. Mr. Weber and his band will leave Buffalo after making many friends, many admirers and securing many compliments.—Buffalo Evening News, September 29.

The public has shown that it approves of Weber's Military Band from Cincinnati by according it successive triumphs, which culminated last night at the concert in the Plaza band stand.

Last night the great feature was the tone picture, "The Civil War," arranged by Moses Tobani and dedicated to the Grand Army of the Republic.

There was a large audience, even though the night was cool, and at the end of the meeting great enthusiasm was displayed.

In Weber's Band are a number of eminent soloists, some of them secured by Director John C. Weber for this Exposition season. Among them are William Kopp, Joseph Soehner and Fred Weiss; cornetists; Carl Kohlman, euphonium player; Howard Kopp, xylophone expert, and Louis Brand, the composer of the famous "Enquirer March," and the new furore, "The Blue and White."

Before Mr. Weber left Cincinnati, leading citizens of the place presented him with two medals, one being the handsomest and most expensive ever given a bandmaster.

To-night in the Temple of Music the band will render a number which military bands rarely attempt. It will be Tchaikowsky's "1812," being a depiction of Napoleon's fateful invasion of Russia. It is one of the best things ever written by the renowned composer.—Buffalo Courier, September 27.

It is with much regret that Exposition-goers have listened to the last of the concerts given at the Pan-American by the John C. Weber Military Band of Cincinnati. The organization has made a distinctly favorable impression, and will always be welcomed on tour. With a fine, mellow tone quality, excellent precision and nice shading, the band shows in its interpretations the musical intelligence and feeling of its conductor. Mr. Weber has given programs of good music in a thoroughly enjoyable manner, and his departure with the band will be heartily regretted.—Buffalo Express, September 29.

Press and public alike have showered praises upon John C. Weber's Military Band, of this city, which has just concluded an engagement at the Pan-American Exposition at Buffalo, N. Y.

The band won decided favor with the visitors at the Exposition, and many of them coincided with the views of a host of Mr. Weber's friends in this city—that his is the best band in the country.

The band was unknown in Buffalo, except by reputation, until it reached that city during the middle of the month. From that time its work met with approval on all sides.

The concerts given in the Temple of Music were attended by throngs of persons. Musical connoisseurs and one and all declared the music to have given complete satisfaction, the programs having been doubled on many occasions by the encores. The programs were selected from a wide range of compositions, showing the desires of Director Weber to please his audience. One number familiar to citizens of this city, which caught on immensely at the Pan-American, was the famous "Enquirer March." The band completed its labors at the Pan-American with the close of the week, and will arrive in this city this morning.—Cincinnati Enquirer, September 30.

The John C. Weber Military Band, of this city, has made a big hit at the Pan-American Exposition in Buffalo. The papers all speak of its playing in the highest terms. On last Tuesday night it performed a descriptive piece called "The Civil War," which aroused such enthusiasm that, by request, Mr. Weber played it again on Friday night. Next week the Weber Band will play in the Temple of Music, which has now become historic because the lamented President McKinley was shot there. The Exposition officials are greatly pleased with the Weber Band, which, they say, has not been surpassed by any military band that has been heard at the big show.—Cincinnati Commercial Tribune.

John C. Weber's Military Band returned yesterday from Buffalo, N. Y., where, at the Pan-American Exposition, it created a perfect furore. The band played every day of its engagement, afternoon and evening, and hundreds of thousands were delighted with its music. There was heard but one voice of praise regarding the performances. All the newspapers devoted much space to the concerts of Weber's Band, and were unanimous in the conviction that it is the banner band of the United States, at least so far as they were heard in Buffalo. Mr. Weber owes much of his success to the excellent soloists he had in his band.—Cincinnati Volksblatt, October 1, 1901.

WHITNEY TEW.—Whitney Tew, the English basso, who comes to this country for a concert tour during the months of November, December and January, is to arrive here this week from Europe on the steamer Barbarossa. Mr. Tew is to sing in the principal "Messiah" performances that are to be given in the East and Middle West, and also in song recitals in New York, Brooklyn, Boston, Pittsburg, Buffalo, Toronto, Montreal and other cities.

BLOOMFIELD-ZEISLER RECITALS IN NEW YORK.—Henry Wolfsohn announces that he has arranged for Fannie Bloomfield-Zeisler to give two piano recitals in Mendelssohn Hall, the first of which will take place on Saturday afternoon, November 16, and the second Wednesday afternoon, the 19th.

Zeldenrust.

A WELL-KNOWN critic of things musical in general and pianism in particular extols Zeldenrust, the Dutch pianist, both as artist and man. He heard him play last year in Paris and met him socially as well. According to this authority, Zeldenrust's playing unites virility and power with extreme delicacy; his tonal capacity is extraordinary in its range and variety of modulation, yet its roundness is always preserved and in the most forte passages he never pounds. The man's strong individuality is displayed in his interpretation, which is at the same time always scholarly and logical. As a man he is unassuming, earnest, sincere and cultured. He is a linguist, speaking German, French and English as fluently as his mother tongue, Dutch. He can talk with intelligence on a broad range of subjects, and has a lively interest in many things besides his music, which he regards with deep reverence and absorbing devotion.

Adelaide Griggs at the Worcester Festival.

BELOW we give some press notices of the Boston contralto, whose fine singing at Worcester was the subject of so much favorable comment:

Miss Griggs is the only festival debutante this season. She is a Boston woman. Her voice is large, her phrasing broad and smooth and she sings with a style which will make her one of the desirable contraltos of the country. Her magnetic presence, too, evidently is much in her favor, for this afternoon's reception was an enthusiastic one, and the artist was recalled three times.—Boston Herald.

Interest centred in Miss Adelaide Griggs' singing, and she received a succession of plaudits, constituting no small ovation, being forced to bow her acknowledgments again and again. She has a contralto voice of much power, especially noticeable in her chest tones, which she produces admirably, and the voice flowed smoothly.—Worcester Spy.

Miss Adelaide Griggs, of the Park Street Church, Boston, sang her way into the hearts of the audience, and was generously rewarded with applause. Miss Griggs has a voice of fine quality, and sang the beautiful song with a fine appreciation of its mood.—H. C. Krehbiel, New York Tribune.

Miss Adelaide Griggs, in Berlioz's rarely heard setting of Victor Hugo's poem, "La Captive," showed a fine contralto voice which carries well. She sang musically and with an intelligent understanding of the text. She was recalled three times.—Boston Transcript.

Miss Griggs gave an interpretation of the beautiful Berlioz aria that was full of repose and well under control. Her voice is abundant and of a smooth and agreeable quality, and the audience hung with breathless attention upon the singing, and at the close gave hearty applause. Part of this interest may have been due to the fact that Miss Griggs sang the aria in English with a distinct enunciation.—Worcester Gazette.

Miss Adelaide Griggs made a very successful appearance. Her voice is large and rich in quality, and she uses it with artistic discretion.—New York Times.

HAROLD BAUER AND THE PHILHARMONIC.—Harold Bauer, the pianist, has just been engaged by the New York Philharmonic Society to appear as soloist at their concerts on February 14 and 15 next.

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For Particulars apply to "Saturday Extra Department."

MUSIC as a topic for discussion has been cut off from this year's convention of the New York State Federation of Women's Clubs in session in Buffalo. If the good club sisters would eliminate about forty-three other subjects they would doubtless return to their homes in a happier and more restful state of mind.

FROM the enthusiastic cablegrams John Philip Sousa is the musical idol of the hour in London. The British critics have capitulated and now pronounce Sousa's American band one of remarkable excellence and superiority, and the comparisons which they draw are decidedly in favor of the graceful and courteous American and his musicians. As has previously been stated by us, Sousa went abroad this time to fill a long engagement at the Glasgow Exposition. It seems needless to add that he will be honored with the most cordial of Scottish welcomes.

NO one will be likely to find fault with the patriotism of Capt. Richard Leary, commander of the receiving ship Richmond, now stationed at League Island Navy Yard. Several weeks ago the captain issued an order to the effect that all sailors on board the Richmond must be able to sing all the verses of "The Star Spangled Banner" from memory by October 1. Some of the jackies regarded this as a joke and did not memorize the immortal stanzas by Francis Scott Key. When called to go through the new musical drill many of the sailors failed and as a punishment were not permitted to go ashore. No shore leave will be granted the delinquents until they go before the ship's chaplain and sing or recite from memory the national anthem.

THE London Daily News is somewhat in error over the residence of two great pianists. In its weekly musical column it referred to the annual exodus of European musicians to America and then added these lines: "Among the pianists going over from Europe are Paderewski, Harold Bauer, Josef Hofmann, Gabrilowitsch, Zeldenrust, Burmeister, Bloomfield-Zeiser and Gertrude von Betz, of Leipsic."

Mme. Fannie Bloomfield-Zeiser lives in Chicago, and that has been her home since she was two years old. Richard Burmeister lives in New York, and before making his home in this city he resided in Baltimore. Last week we announced that Gabrilowitsch would not revisit the United States until next season, a Russian tour preventing him from coming this winter.

ALL of the foreign opera stars are with one accord glad to be back in this country. One by one as they step off the gangplank of the European steamers declare they are so happy to be in America one more, where the streets, by the way, for the operatic stars are paved with gold. After witnessing life in Egypt and the Far East Madame Calvé says she returns to us a better Christian than ever, and thus she refutes all those weird tales about harems, pink eyed camels on the Nile, Theosophy and Buddhism. The Grau Company opened in Albany last Monday night and from Albany will go to Canada. Returning to the United States the tour will be resumed and extended until December 22, which is the date announced for the opening of the New York season at the Metropolitan Opera House. Naturally these artists are glad to be in this generous country, where dollars are easier to earn than francs and marks in the Old Country.

HERE is one tribute from Robert Schumann to Mendelssohn:

"Mendelssohn is a man to whom I look up as to some lofty mountain. He is a true divinity, and no day passes in which he does not utter at least two ideas worthy to be graven on gold."

FIRMLY and politely the uniformed guards on duty at the Music Temple at the Pan-American Exposition, Buffalo, decline to show visitors the spot where our beloved President was shot. Since the national tragedy the Music Temple is the building of all buildings that

GUARDING A SECRET SPOT.

has attracted the greatest crowds. There is no moment in the day or evening when crowds are not besieging the entrances to the now famous structure. Those who have only a day or two in which to see the Exposition naturally get a little impatient if access to the Temple is not immediately granted. The Music Temple, like all buildings in the Exposition proper, is free to the public. The crowds must wait their turn to enter, and the time usually allowed for this is between numbers. When the exercises happen to be more than usually interesting few seem to desire leaving until the entire program is completed. When few exits are made correspondingly few are admitted, and then your typical American does what is expected of him or her—grumbles and denounces the management. Only 50 cents for admission to everything on the Exposition grounds outside of the Midway, and yet human nature hourly, daily, gives illustrations of petty meanness and inconsistency.

In our Western New York Department readers of THE MUSICAL COURIER will find a good cut of the exterior of the Music Temple. The design is a graceful treatment of the Spanish Renaissance. For that matter the architectural scheme of the Pan-American is all after Spanish models, as transplanted to the Western Hemisphere. There is no monotony, and best of all none of those feeble attempts at Grecian and Roman models tried at other expositions. The beauty of the Chicago World's Fair was preserved by painting those mammoth buildings white. Making it "A White City" was a happy idea. The imagination could have pictured nothing more vulgar, or in worse taste, if the great buildings at the Chicago World's Fair had been painted in colors. While the buildings at the Pan-American are not small they are, of course, insignificant when compared to those huge Chicago structures. Being smaller and more varied in architectural design the Pan-American buildings look extremely beautiful painted in colors. All is warm and harmonious, and particularly the Music Temple is a building very inspiring to the artistic conception and taste.

Myriads upon myriads of musical works have been played and sung at the Temple, and there are still five weeks left for those who care to see one of the most artistic fairs ever held. While the guards at the Temple refuse to show visitors the spot where the fatal bullets were fired at the late President, the boys who sell programs in the building volunteer the information. But truly there is no reason why such idle curiosity should be satisfied, for after all what does it matter now? The Buffalo police department, not wishing the secret spot in the floor chipped by relic hunters, probably issued the order to refuse to answer pointed inquiries. On the day the President was assassinated the chairs were all removed, and according to one daily newspaper 3,000 persons were in the building at the time. These were hoping to fall into the line formed to extend a greeting to the honored and distinguished guest. Twenty-five thousand people were outside of the Music Temple waiting to see the President when the reception was over. It seems miraculous that in all this vast throng of people within and without the building no one was crushed during the excitement following the shooting.

Buffalo was too stunned by the tragedy to do more than unite with the army of visitors in expressions of sympathy. Some patriotic Americans are talking of erecting a permanent Music Temple on the ground occupied by the temporary building. But no one in authority has been heard from, and most

likely nothing will be done about it until the fair closes. The present site of the Music Temple is some distance from the heart of the city. Still a part of Delaware Park forms a very attractive feature of the Pan-American. The permanent art gallery, the gift of Mr. Albright, is in course of erection. This building is in the park, and such a building could have no finer companion than a music temple as a memorial to President William McKinley. Several cities are planning to put up monuments in memory of this grand man. In Chicago they are talking of an arch. In Atlanta about a granite pile, and in Canton, the home of the former President, the citizens are planning to build some permanent memorial. Surely Buffalo, the city where the beloved President was murdered, will do something to honor and perpetuate his memory.

DOES it ever occur to a certain class of musical artists and their managers that the extravagant use of adjectives weakens the tributes about themselves and very frequently prejudices people previously favorably disposed toward them. To

SPARE THE SUPERLATIVES.

adequately describe the skill of an artist who is a genius the use of a qualifying adjective is not only permissible, but demanded in the advanced article, and most assuredly in the criticism. But even in commenting upon the attainments of a supreme artist it is foolish to pour out recklessly all the superlatives in the dictionary. The sages of ancient and modern times have declared that the wisest man is he who best governs himself, and the artist who truly inspires respect is the one who is not forever and eternally inviting attention to himself or herself. It is necessary, to be sure, and perfectly honorable and businesslike to advertise, as all legitimate enterprises are advertised. In the world of politics a man would soon be forgotten if he did not keep himself properly advertised before the public eye. Yet, here again there is danger if the advertising be overdone. Many a public man of high ideals has defeated the realization of his aspirations because the public refused to take him seriously.

It was one of the iron rules of the late Augustin Daly never to permit a woman in his company to be interviewed by a newspaper reporter. Again and again Ada Rehan refused to express an opinion on matters relating to her profession, and she is perhaps to-day the one star actress who never granted an interview. If there are any grand opera singers who are like her in this respect, the writer does not happen to recall them. Miss Rehan's manager refused ever to allow any fulsome statements to be made about his star, but then, Mr. Daly, a most admirable man, was an extremist in this direction. Some of the worthiest and most sincerely noble and respectable members of the dramatic and musical professions have consented to be interviewed and their views and opinions have interested thousands in the community, and on occasions what they had to say proved of real public benefit. The artist who sings, plays or acts for money, as the lecturer and author who talks or writes for a consideration, does after all belong to the public, and there is an unwritten law that the public which pays the price is entitled to condemn or commend the deeds, trivial or great, committed by public men and women.

While these comments upon public men may seem a little removed from our subject, they do belong in a discussion like this. Public men—and all musical artists belong in that category—should, indeed they must, ignore written or verbal criticisms upon their acts. Their dignity, if nothing more, demands it. When a public man's probity is assailed there are times when he would be justified in defending himself, but in anything reflecting upon his lack of taste, mental or moral deficiency or any lapse or mistake in social life, there

is but one course for him—silence—and if he possesses the instincts of a gentleman he will remain silent, too. No man in the pulpit in our day has been more violently abused than the Rev. Dr. T. DeWitt Talmage, and yet it was to this writer the good doctor once said: "I never reply to adverse criticisms about myself." The most lovable trait about the lamented President McKinley was his magnanimity. How sublime, serene and lofty were his instincts!

Music teachers, particularly those who give instruction in singing, should ponder well over the use they make of adjectives in talking of methods and the progress of their pupils. They should remember that modesty is the twin sister of honesty. Many well meaning and capable singing teachers sometimes appear insincere and inconsistent because they talk too much about themselves, and never seem quite happy unless they hear agreeable compliments. Moderation in speech and with the pen will do more in the end for a promising pupil and a good vocal method than all the superlatives in Webster and Worcester combined. There is a law of psychology well understood by superior, awakened minds, and that is, if you wish to succeed you must refrain from talking too freely about your undertaking and your work. Talking has been the death of many well laid plans and good intentions, while some of the happiest events were wholly impromptu. Thinking is a force, a powerful force, but if interrupted by talking our ideas with everyone who happens along, no results can come. The man or woman in the musical profession who is self-respecting and who hopes for permanent success must, it would seem, be reasonably modest and moderate in his or her speech as well. There have been great artists who were neither, but certainly the happiest pianists and singers are those who possess the saving sense of humor and the well balanced intellect, which ever saves a man from appearing ridiculous.

A NEW volume of reminiscences of Weimar has just been issued, and is more interesting than those of many earlier writers. The early works of this character are done in a hurry, and in most cases the writers, so soon after the death of those

A NEW BOOK OF GOSSIP.

whom they mention, do not tell the truth and the whole truth. The latest of such reminiscences to appear is by Adelheid von Schorn, a lady of the Weimar aristocracy, under the title of "Two Generations." The writer had not only been in regular communication for years with Franz Liszt and his "ewige braut," the Princess Caroline Sagn Wittgenstein, but had the duty of sending to the Princess, then residing in Rome, all the news about her *ci-devant* betrothed, and about all the musical and spiritual life in Germany. She knew Peter Cornelius, Joachim Raff, Joseph Joachim, and had many opportunities to see the artists, as we may say, in dressing gown and slippers. This lady tells us, among other things, that the first performance of "Lohengrin" (August 28, 1849) would have taken place before a half empty house had not the Grand Duke bought a lot of tickets and distributed them. About the relations of Liszt and the Princess Wittgenstein, she says from her intimate knowledge of both parties that the marriage never took place, not so much because the Pope opposed it as because Liszt's interest in the matter was evidently decrescendo, and if the lady finally refused his proposal it was because she had seen this and concluded that nothing good could come of their union.

She has much to tell of the famous performance of Beethoven's Ninth Symphony in 1872, having been present at the rehearsals. "Johanna Wagner, the niece of Richard, gave a deal of trouble. She could and could not do correctly the difficult parts

(the alto solo and quartet of the last movement). Wagner called out one of the ladies of the chorus, Fräulein Jenny Meyer, from Berlin, to support her. Wagner was raging mad." All of which, considering what we know about Johanna Wagner, is rather doubtful.

Frau von Schorn tells a charming little anecdote about Liszt and Rubinstein. They first played together four handed, then they played each alone. When Rubinstein was playing Liszt stood near him and observed his hands. When he ended Liszt said: "Dear Anton, tell me, pray, how you did that?" and struck some notes. Rubinstein stared, then fell at his feet and cried: "Master, do you ask me that?" He could not believe that there was anything in piano playing which the master did not know, but Liszt simply continued: "But I really do not know how you did this finger passage."

The Princess in 1873 wrote to Frau von Schorn about Liszt's relations with pretty women. "I am often so sad," she said, "when I think how misunderstood at last he will be. His triumphs will appear perhaps in later days as a Bacchanal orgy, because some Bacchantes were mixed up in them. But he never summoned them. He would have remained in his purely spiritual sphere if he had not been called out from it." The lady tells of the day when Liszt was made a *Kammerherr* by the Grand Duke. "A cousin, who also had the Golden Key, brought the news to my mother. He was very much disturbed. 'Such a thing was never known as that a man should be made a *Kammerherr* on account of his vices.' My mother replied: 'Have you all got it for virtue?'"

THE new studying of Nicolai's "Merry Wives of Windsor" at the Court Opera of Vienna has brought out an interesting letter from the composer to the famous basso Joseph Staudigl. The opera had been commenced in Vienna and some numbers from it were given at his farewell concert there in 1847. It was not, however, produced on the stage till March 9, 1849, at Berlin, eight weeks before the composer's death. He had always hoped to see the first performance take place at Vienna, where he had worked so long and had entered into some negotiations for that result. The letter which has never been published is as follows (Nicolai uses throughout the familiar *du*):

RESPECTED FRIEND—You were always kind to me, and relying on the continuance of this feeling I take the liberty of writing to you. I have completed my opera, "The Merry Wives of Windsor," and would most dearly prefer to have it appear before the Vienna public. You will be the most God-like Falstaff that I can wish, but my old and still young patroness and friend, Madame Lutzer, would be a Frau Fluth such as I have dreamed of. I am here as Royal Capellmeister, engaged at the opera and the cathedral, and enter on my duties March 1. Till that time I could very well stage my new opera in Vienna. The matter is glorious. It alone would support the opera. The arrangement is by Herr H. J. Mosenthal, of Vienna. I write by this post to Director Pokorny, and beg you—do your best for its acceptance. I believe I can say confidently that you will not repent it. What a real pleasure for me, if I, the banished and accursed by Balachino, could make a success in the Theater am Wein! Read Shakespeare through again; the last act in which spirits and elves appear gave me especial delight in composing. A comic romantic opera we have, I believe, not yet had on the stage. The personages to which my arrangement of the material are reduced, are

Sir John Falstaff.....	Bass.
Fluth	Basso-Buffo.
Reich	Bass.
Dr. Caius.....	Bass.
Fenton.....	First Tenor.
Sparlich	Tenor.
Fr. Fluth.....	First Soprano.
Anna	Soprano.
Fr. Reich.....	Alto.
Chorus and Ballets.	

I commend myself to your friendship and this affair to your support. Remember me to your good wife and

greet our friends. That Berlin cannot and will not compensate me, for Vienna, I feel clearly. Good-by.

With esteem and friendship, Yours sincerely,
OTTO NICOLAI,
Leipziger Strasse, No. 89.

BERLIN, December 17, 1847.

THE programs of the Leipsic Gewandhaus concerts for 1901-1902 comprise symphonies by Schubert, Haydn, Mozart, Beethoven, Mendelssohn, Schumann, Brahms, Liszt, Bruckner, Draseke, Dvorák, Tchaikowsky, v. Hausegger, and lesser works by Bach, Händel, Gluck, Weber, Cherubini, Volkmann, Wagner, Strauss, Schillings, Krug, Kössler and Rachmaninoff. The choral works in preparation are: "Judas Maccabæus," Händel; "Ein deutsches Requiem," Brahms, and "Das Paradies und die Peri," Schumann. The opening concert takes place October 10.

'Cellist Gerardy Returns.

AFTER one of the most successful and extensive concert tours ever undertaken by an artist of distinction through Australia, New Zealand and Honolulu, Jean Gerardy, the celebrated Belgian 'cellist, has returned to this country. In all Mr. Gerardy gave forty-two concerts, eighteen of which were given in New Zealand within three weeks. His success was most flattering and he has arranged to return again next spring. His American tour, which is under the management of Henry Wolfsohn, opened in Indianapolis to-day, October 9. Then will follow appearances with the Boston Symphony Orchestra in Boston on October 19 and with the same distinguished organization in Cambridge on the 31st; Philadelphia on November 6, New York on the 9th, Providence on the 13th. Then with the Pittsburgh Orchestra, in Pittsburgh, on November 15 and 16; Cleveland on the 20th, New York Philharmonic Orchestra on December 6 and 7, and then Milwaukee, Ann Arbor, Troy, Buffalo, Alton and St. Louis, with the Choral Symphony Society.

PAUL AND FRANZ LISTEMANN.—Paul and Franz Listemann, sons of the well-known violinist and teacher of Chicago, spent a pleasant summer, principally in the West, in Chicago, Wisconsin, &c., and return ready for their usual busy season. Paul Listemann, violinist, teaches at the Klingensfeld School, at the Misses Peck's school, Brooklyn; at the Grand Conservatory, New York, and has many private pupils. Franz Listemann, 'cellist, teaches at the Lachmund Conservatory and elsewhere, and last Monday night took part in the first faculty concert.

This latter young man shows friends the product of his literary genius in the shape of a five act drama, founded on a Russian subject, in which the Czar appears; he reads for them several thrilling passages, and states that a well-known manager has interested himself in it, so he has hopes of its being staged. Of superior early musical advantages there was in the Listemanns' case no lack, and this was later rounded off by several years' study in Europe, so that now they fill a large place in metropolitan music life.

OBITUARY.

Carl H. Lellmann, Jr.

WE regret to have to chronicle the sad death of Carl H. Lellmann, Jr., which occurred last Saturday at his late residence in this city. Mr. Lellmann, although he had only reached his thirty-sixth year, was a man of prominence in the legal profession and was the attorney for THE MUSICAL COURIER COMPANY until the end of last year, when he was obliged on account of his illness to give up



CARL H. LELLMANN, JR.

his practice. Mr. Lellmann left for Europe last December in the hope of regaining his failing health, but unhappily he continued to decline. He returned home a few weeks ago. Carl H. Lellmann, Jr., was well-known to all the leading musicians here as a noble hearted, fine man of integrity. He was a patron of all of the best concerts and a great music lover. THE MUSICAL COURIER staff keenly feels the loss of a dear personal friend. The deceased was also attorney for the Blumenberg Press, Victor Herbert and Witmark & Sons.

Mr. Lellmann was born in this city June 9, 1865, and was a son of Dr. Carl H. Lellmann. He was a graduate of the New York University class of '84 and Columbia College Law School '86, and began practicing in the office of Abbott & Fuller, and later became one of the firm of Russ & Heppenheimer. He was married in 1896 to Miss Nellie Cruger, and she and one child survive him.

At the funeral services on Monday night many of his

relatives and friends were present, including a number of well-known musical artists. The house of Witmark & Sons was represented, and there was also present Victor Herbert, August Lûchow, Otto Weil, General Heppenheimer, Ernest Heppenheimer, Dr. Lange and Dr. Cecil. Louis Blumenberg and Spencer T. Driggs represented THE MUSICAL COURIER and the Blumenberg Press. Henry Schmidt and Louis Schmidt played during the service.

Samuel Carter.

Samuel Carter, the father of Mme. Helene Maigille and Charles Davis Carter, of the Conservatory of Music in Pittsburg, was descended from an old English family, which emigrated to this country in the early part of the seventeenth century. Mr. Carter died in Redding, Conn., in the old summer home. The funeral services were held there, and the remains brought to New York for burial at Greenwood Cemetery. Although not a professional musician himself, THE MUSICAL COURIER publishes this obituary of Mr. Carter because all of his children are musical. His three daughters, Mme. Helene Maigille, Mrs. F. Homa Leonard and Miss Isabel Davis Carter, are singers, the most prominent being Madame Maigille. Charles Davis Carter, one of the sons, conducts a large conservatory of music in Pittsburg. Another son, Robert Carter, is the controller of the Consolidated Gaslight Company, of which the deceased was for many years an officer. Mr. Carter retired from active business over a year ago, and he and his wife made their winter home with their daughter, Madame Maigille, of this city. Mr. Carter was born in New York in 1829. His branch of the Carter family removed to New York from Massachusetts. It is recorded in the State records of Massachusetts that only one Carter escaped from the terrible Deerfield (Indian) Massacre, and this Carter was the founder of the family to which Samuel Carter belongs. Mr. Carter was from his early youth interested in music, and gave his children every opportunity to become accomplished in the art. In his home and in social circles Mr. Carter was a man beloved for those qualities which stamp the man and gentleman. His manners were courtly, like those of "gentlemen of the old school."

Wilkommen!

VICTOR THRANE, the well-known ex-impresario, spent yesterday shaking hands with his many friends on his first visit to this city since he severed himself from the musical field. Mrs. Thrane and her mother, Mrs. James D. Lacy, accompany him on his trip from the West. He has received a cordial welcome and when he leaves he will carry with him the good wishes of artistic New York.

E. PRESSON MILLER RESUMES.—E. Presson Miller has recovered from his severe illness, and has resumed teaching at his new studio, 601 and 602 Carnegie Hall. The excellent work done by his numerous pupils has established Mr. Miller in the front ranks of New York's best vocal teachers, and his outlook for the present season is gratifying.

EVAN WILLIAMS.—Evan Williams, the concert and oratorio singer, has opened a studio at 9 East Seventeenth street, and will there accept a limited number of pupils.

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S. M. FABIAN.

AMONG the native American pianists few enjoy a more enviable reputation, few have won a higher place among the exponents of artistic piano playing, than S. M. Fabian, whose portrait embellishes the cover of this issue of THE MUSICAL COURIER.

The subject of this sketch was born in California and passed his early years there. When a mere boy he gave evidence of unusual musical talent, and showed a predilection for the piano. He received the best instruction which could be had, and made very rapid progress. He was fired with an ambition to be a great pianist, and worked and studied incessantly to that end. His greatest desire, however, was to go abroad, and there perfect himself in his chosen profession. This was accomplished after many difficulties, and soon after young Fabian settled in Berlin, fired by ambition and hope. Shortly after his arrival in Berlin he called upon and played for Moszkowski, and this great master, recognizing Fabian's extraordinary talent, accepted him as a pupil immediately and mapped out a course of study, which Fabian followed untiringly. His energy and conscientious work found its reward, for the master, pleased with his pupil's progress and ability, secured an engagement for Fabian, which resulted in bringing him to the notice of the musical people of Germany. Mr. Fabian was at this time studying theory with Ludwig Bussler, of Berlin. Fabian's first public appearance in Berlin was with Mme. Etelka Gerster, upon which occasion he played Liszt's "Hungarian Fantaisie" and several solo numbers. His success was unqualified, and the Berlin critics predicted a great future for the young American.

From that day he was a recognized artist, and offers of engagements poured in rapidly. He preferred remaining in Berlin that season, and frequently played with the Philharmonic Orchestra at their public concerts, performing Liszt's, Chopin's E minor, Mendelssohn's G minor and Beethoven's concertos, also Weber's "Concertstück," with this famous organization. Early in the following year Fabian was engaged to tour Germany with Mme. Amalia

Joachim, the great lieder-sänger. Returning to Berlin late in the year from a successful tour, Fabian went to Von Bülow and Dr. Eduard Franck, with whom he studied off and on for two years. His cup of success was not full, however, until May, 1883, when he received a letter from Abbé Liszt, inviting him to Weimar. Enthusiastic over his good fortune, Fabian hurried thither and remained studying with the great maestro until October, when he again returned to Berlin.

Rubinstein appearing in his famous "historical conquests," Fabian followed him to Leipzig, holding that every opportunity given him to hear the greatest of players would add to his store of knowledge and proficiency. From Leipzig, Fabian went to St. Petersburg, professionally, the press of that city being enthusiastic in its praises of the "young American from the Far West." After many triumphs abroad Fabian returned to his native land, finally settling in Washington.

Mr. Fabian recently moved to New York. Henceforth he will be an active factor in the musical life of the metropolis. As a member of the faculty of the Clavier Piano School, Mr. Fabian will be able to show his ability as a teacher.

Mr. Fabian gave the closing recital of the summer season at the school recently, when this paper printed the following:

The closing recital of the summer session at the Clavier Piano School was given by S. M. Fabian, a leading member of the faculty, who has become immensely popular since coming to New York. As an interpretative artist Mr. Fabian is at the top with a few other Americans, but as comparisons are never safe it remains for each listener to settle with himself (or herself) who is greatest. Certainly Fabian is an artist of remarkable gifts, virile, direct and yet never lacking on the poetic and imaginative side.

The closing recital of what has been a very successful term of earnest study was given at Clavier Hall last Friday evening. The program played by Mr. Fabian follows:

Mazurka in B minor.....	Chopin
Nocturne, F sharp major.....	Chopin
Valse, G flat major.....	Chopin
Chant Polonoise (Liszt transcription).....	Chopin
Etude, C minor.....	Chopin
Ballade, G minor.....	Chopin
Berceuse.....	Grieg
Danse Caprice.....	Grieg
Etude.....	Henselt
Andante e Rondo Capriccioso.....	Mendelssohn
Soirées de Vienne, No. 6 (Liszt transcription).....	Schubert
Gnomonreigen.....	Liszt
Danse Macabre (Liszt transcription).....	Saint-Saëns

The writer has often marveled at the feats of memory of great pianists. To think of all the notes, say, in the group of Chopin's compositions played by Mr. Fabian, is in itself an astonishing achievement; each one different and affording contrast and variety. Mr. Fabian gave that broad and healthful reading to the pieces by the Polish composer that appeals to well ordered minds. The valse he played daintily, and the "Chant Polonoise," which proved the graceful and characteristic song "Maiden's Wish," transcribed by Liszt, was performed archly and with the rhythms nicely executed.

The tender Berceuse by Grieg, the "Danse Caprice," by the same composer, the beautiful Henselt study and the Mendelssohn Andante and Rondo were played as a second group, and throughout Mr. Fabian compelled rapt attention, and at the conclusion prolonged applause. As an encore he gave a Menuet by Bouvy, "The Soirées de Vienne," by Schubert; "Gnomonreigen," by Liszt, and Liszt's transcription of Saint-Saëns' "Danse Macabre" were performed as the closing group, and the latter was given with all the orchestral effects needed to emphasize the weirdness and yet beauty of the modern Frenchman's strange conceit. The audience insisted on another number, and Mr. Fabian returned to the stage again

and played in joyous style the appropriate selection the Wedding March from Mendelssohn's "Midsummer Night's Dream."

It is not inopportune to state that Mr. Fabian's reputation as a pedagogue is second to none in this country, and that he ranks with the great piano teachers of Europe.

The latter part of this month Mr. Fabian will give a recital in Mendelssohn Hall. Mr. Fabian will also give recitals in Brooklyn, Boston, Philadelphia, Washington, Chicago, Pittsburg and St. Louis, Montreal and other large cities this season.

Frederic Lamond.

THE eminent piano virtuoso, Frederic Lamond, is engaged on the continent of Europe for nearly every available night the coming season. Our Frankfurt correspondent informs us that he will send by next mail a complete list of these engagements, which signify a demand for piano playing that indicates the artist's popularity among the most important musical organizations of Europe, for Lamond plays at the foremost events, as is generally known.

PAPPENHEIM PUPILS PROCURE POSITIONS.—Among the pupils who studied last season with Madame Pappenheim we mention the following who have secured positions. Miss Winifred Florence, with the "Chaperons" Company; Miss Ada Randrup, with the "Florodora" Company; Miss Augusta Northup, at the Church of the Divine Paternity, and Miss Frances Tichborne, soprano, at St. Thomas' Church. Miss Frieda Stender is singing in concerts under the management of L. M. Ruben, and has a number of first-class engagements already booked for October and November. Thus the Pappenheim pupils keep to the fore.



MRS. VIOLA C. WATERHOUSE.

It is worth noting how much of the music of the representative American composers, and particularly the younger men of distinction, is being published by Oliver Ditson Company. A glance at their new series of analytical and thematic catalogs, just issued, of songs and piano music, and the

portrait catalog of American composers, partly tells the story.

And where the foremost composers go with their manuscripts singers go for their program material. Among the latter is Mrs. Viola Campbell Waterhouse, the Boston soprano, and soloist with the Ridgway Concert Co., who sings W. Berwald's "Visions of Hope," Carlo Minetti's "One Day," Marie von Hammer's "A Rose Once Grew" and "Love's Doubt," C. Mawson-Marks' "The Little Dutch Garden," and James H. Rogers' "April Weather."

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WHITNEY TEW

The London Press says of Mr. Tew's singing:

The Stage—"Mr. Whitney Tew proved himself a singer of excellent capabilities. His voice, which is a bass of great compass, is delightfully sympathetic—now full of tenderness, now instinct with passion and joy. He could not have been surpassed in his rendering of Schumann's 'Der Knabe mit dem Wunderhorn' and Liza Lehmann's curiously weird 'Myself when Young.'—July 4, 1901.

London Musical Courier—"Mr. Whitney Tew's singing was marked by a high order of intelligence. He is one of the few singers now before the public who possesses the many qualifications that mean success. Besides a voice powerful and sympathetic he has a remarkable memory, and he never fails to display an intuitive knowledge of the poetic and dramatic significance of the text. In four songs by Bach, Brahms, Schubert and Schumann he exhibited great powers of vocalization and expression, and a style in singing German so thoroughly Teutonic that it was hard at times to realize his American origin. . . . Three songs in English were equally impressive."—July 5, 1901.

Ladies' Field—"That fine bass singer, Mr. Whitney Tew, gave the first of his recitals in Steinway Hall. Madame Lehmann's 'in Memoriam' was a great test of Mr. Tew's manner and inflection, and he sustained the interest of his audience well throughout it; and it is a supremely hard work for a single voice—fragmentary, passionate, moody, with its pedal-note of acute sorrow. . . . Mr. Tew is fortunate in possessing a powerful voice of fine quality, and he has both the voice and brains for success."—May 25, 1901.

Daily Telegraph—"Mr. Tew is an artist who commands attention and deserves praise. Especially has he the gift of feeling and the power of conveying it to others, while in point of intelligence he leaves but little to desire. Mr. Tew essayed last evening songs of widely contrasting kinds and of various notes, but the manner and spirit proper to each were easily revealed, and the result was a conspicuous success."—May 25 (1901).

Sole
Representative:

Henry Wolfsohn

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NEW YORK

In America
November,
December
And January.



BOSTON, October 6, 1931.

ISPOKE last week a few words about César Franck and the characteristics of his genius, and I referred to the fact that his musical nature was mystic, not dramatic. A day or two after I received the eighth number of the *Revue d'Histoire et de Critique Musicales*, published in Paris. The magazine is solid and heavy. The reader is not surprised to find the leading article devoted to the Byzantine "Echoli." There is a formidable list of contributors, many of whom are full fledged professors. This last number, the one for August-September, contains an interview with the son of César Franck, Georges Franck, who gave lectures on art at the Sorbonne, and now lives at Sceaux.

The correspondent, himself a professor, was full of emotion on entering the house, and he nearly wept at the sight of pianos, grand and upright, a musical library, and a portrait of the composer of "The Beatitudes." I do not see why the piano left behind by a composer or virtuoso should awaken feelings of deep reverence, especially in these days when the virtuoso cannot justly be called the silent partner of the manufacturer. Nor am I interested in any cast-off clothing. Some time ago my friend and colleague, Mr. Krehbiel, was disappointed in the critics of Boston, because they did not rush in droves across Harvard Bridge to see, feel and smell a shirt that once belonged to Beethoven, was afterward treasured by A. W. Thayer, of Trieste, and then made its terrible approach toward Cambridge, Mass. The adagio of the Ninth Symphony, the Overture to "Coriolanus," the prison scene in "Fidelio," these would not have been the more wonderful to us if we had been allowed to try on the shirt in the presence of President Eliot, Prof. Charles Eliot Norton and Prof. John K. Paine. Of course a portrait is another matter, but even here the emotion depends largely on the painter, who is often an assassin.

This picture of Franck represents him in the act of improvising on the organ. The musician is clothed in an ordinary pepper-and-salt suit. The left hand, nervous, elegant, is on the upper manual, while the right is arranging a combination of stops. The face is a three-quarters view. The eyes are lowered, and yet the face is alert; you see the honest whiskers—the whiskers of a good notary of the province; the lips are close shaven, the nose is thin and rather short, the forehead one of power. The hair of the head is without "romantic pretension." The whole gives you the impression of a sane and wholesome man without affectation or pose. No one would ever infer from it that Franck was a musician of genius, the chief of a school, and that in his profound and simple mind he knew "how to unite the knowledge of a Bach, the passion of a Berlioz, the poetry of a Schumann." I quote the timid expression of the learned professor:

"What a difference between his head and that of Liszt. In Liszt (remember the Olympian hair, the face starred with warts, the smile of calm defiance, the look that seems to measure up God) there is a sort of magnificent charlatanism. In the personal appearance of César Franck, as in his music, there is no charlatanism of the façade. The essential quality of man and music is what the Germans call Innerlichkeit. Of analogous nature is the portrait of Schumann, who looks like a Bavarian brewer." The correspondent recalls the phrase of La Bruyère: "True greatness is free, gentle, familiar, even popular; it allows itself to be handled; it does not allow us to feel that we are little." The face makes another impression; the beholder soon recognizes the signs that betray the master: the size and carriage of the head, the jaw bone well developed (as with Beethoven), the imperious hand that takes possession of the keyboard, and which "makes synthesis" when you consider expression.

Georges Franck entered, made compliments and received them. He said: "It is the exact likeness. Miss Rongier asked permission of my father to see him often and to observe him without being seen. She made many sketches, and of one of them was born this picture. My father was life itself; always in action, always vibrant. He was excessively nervous, but he was always dominated

by a clear and swift will, even in the most exquisite reveries."

The son said many things about his father; how he died in consequence of a carriage accident—this fact is not stated so deliberately in the biographical sketches; how the critics applauded him heartily immediately after his death, and then for the first time; how he was not merely a mystic.

"To believe writers who deduce everything from a single principle and insist on unifying everything, César Franck was a mystic, whose true kingdom was religious music. Nothing is less true, I assure you. The public is given to judging a composer by a work or a group of works, and then classing him for all time. And forever after the composer walks in the street with a placard which will go with him to the tomb. As a matter of fact, my father cultivated all kinds of music; and he showed a like inspiration in them all. A consummate musician, he made himself master of all forms of composition. He wrote sacred music and profane music, songs, dances, pastorales, oratorios, symphonic poems, symphonies, sonatas, trios, operas, &c. He did not put himself into a work of one species to the neglect of other kinds; he expressed himself everywhere."

The correspondent agreed with the enthusiastic son. "I remember an engraving which portrays César Franck playing the organ while an angel is by his side; but I dream also of 'Hulda,' the first pages of the score, the whole of the first act and its energetic color, the 'Danse des Epées,' the 'Ballet de l'Hiver et du Printemps,' the death of Gudleik, the duos of Eiof and Hulda, Eiof and Swanhilde; so many pieces in which cries of hate are mingled with cries of love, in which are found both the dramatic bustle of savage life and the morose poetry of Norwegian landscapes."

But is a son a discriminating judge of his father? I believe that some years ago I advised a young singer or pianist to seek all lawful methods of ridding herself of parents, brothers and sisters, uncles and aunts. The same advice might be extended for the benefit of a prima donna, although I am told that in some instances a husband has been of assistance in checking baggage and entertaining at a public and moaning bar newspaper men whom the prima donna did not care to meet. Must there be a leap into futurity? Must a great composer, zealous of his fame, deny himself children, or at least be as wary as the lamented Abbé Liszt?

Franck's two operas have never been given in this country, although the heroine's part in the second, "Ghiselle," was created at Monte Carlo by Emma Eames. But these two operas have never been given in Germany, Belgium, England, or for that matter in Paris. "Hulda" was performed in 1899 at Nantes. I cannot speak, therefore, of the operas with any personal knowledge. But examine Franck's chief works, whether for church or for the concert stage, and you will find that he rises to a supreme height only when the music is contemplative, mystic, or without any specifically dramatic emotion. The text of "The Beatitudes" is wretched stuff; nevertheless there is an opportunity given the composer for the display of bellicose, riotous, sensual, Satanic music. The music written in answer to such suggestions is almost always commonplace except in the technical structure; there is no apparent appreciation of the baleful splendor

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of wickedness; there is no dramatic character drawing. None of his music in other works is sensuous, when it might justifiably be glowing and passionate. His greatest song, "La Procession," is distinctly religious, with a leaning toward mysticism. His chief symphonic poem, "Le Chasseur Maudit," portrays the blasphemous behavior of the wicked hunter on the Lord's day and his consequent punishment. And what is the chief impression made at the time, the impression that haunts the memory? The exquisite tone-picture of the peace and religious joy of the Sunday. When Satan rises and joins the hunting party, the interest of the hearer flags and at the end he echoes the famous line of Desdemona. In Franck's quintet, in his quartet, in his sonata for piano and violin, in his symphony, you find the same mood, the Stimmung that is the one great characteristic of the man, and when he himself was in this mood and most devoutly absorbed he knew no rival in any land, in any century. And why should not his son Georges be content with this? Why should he wish him to be regarded as a man of many musical tricks? Delibes could write a better ballet; Gabriel Fauré's songs are a larger and more valuable contribution than are the few melodies of Franck; Franck could not have written "Manon" or "Carmen" or even "Samson et Dalila"—but what of that? I doubt if César Franck would have heard patiently the remarks of his son Georges, who is tall, thin, pale and with grayish beard and whiskers.

Then there was talk about César Franck's style, of his taste for the simultaneous leading of several melodic themes, for the unexpected meeting of notes which form chords that can be classed and referred to as elementary types, but by their disposition give the impression of something new, original, rare, of exceeding value. The son said: "I assure you that this manner of writing was natural to him and in no way sought out. When my father wrote an operatic scene he sometimes made twenty melodies for the same situation. Then he chose one, but all that he put aside was as rich and rare, as counterpoint, as the sketch he preserved. 'Twas the same when he improvised at Sainte-Clotilde; everything had a definitive construction and could have been published as it was played."

Now a great dramatic composer does not write twenty essentially distinct melodies for one and the same situation, nor does he first examine them with an eye to contrapuntal display. A great dramatic situation haunts the composer of genius until the one, necessary, inevitable melody is shaped. I doubt if even the restless Meyerbeer put aside sketches for the immortal air of Raoul when he learns of Valentine's love on that night of terror. This habit of Franck as a composer of operas was of evil augury.

The son quoted his father as saying: "I write only when I have something to say." There were few letters of interest to show a visitor: "My father wrote few letters. He gave his pupils a sound æsthetic education, but he did not like to write except on music paper." But they found a letter from Mendelssohn to Franck, written from Leipzig in 1846. This letter is courteous and without significance. There was also a copy of a letter written by Franck to Von Bülow, probably about 1859, in which Franck thanked the pianist for bringing out his piano trios. "I do not know whether you know my Fourth Trio in B minor; it is in only one movement, and it is addressed to the mass of the public even less than the first or the third, but I think you would like it. I am very fond of it. I

intend to write this summer a sonata for piano and violin; it will be dedicated to Madame von Bülow." Then Franck discusses the possible performance of his oratorio "Ruth," in Dresden. "This work will surprise you; for it is impossible to recognize the hand that wrote the trios; the work is exceedingly simple. I am singularly fond of it, on account of the ideas themselves and the peculiar color of the whole work."

The interview closes with a remark of the son about a performance of "Hulda" at the Opéra. Still harping on poor "Hulda"! "Gailhard," said M. Georges, "told me some years ago that he should not produce anything of my father's; and he wishes without doubt to keep his word."

There is little news about the Symphony concerts. I hear that Gérardy will play Lalo's 'Cello Concerto, which was first played in Boston by Elsa Ruegger in the fall of 1899. There have been some changes made in the personnel. The first clarinet will be Victor Edmond Lebailly. Born at Boulogne in 1872, he took the first prize at the Paris Conservatory in 1888, and was a member of the Opéra-Comique orchestra. The first bassoon will be Albert Debuchy, who was born at St. Quentin in 1864, took the second prize at the Paris Conservatory in 1886, and also belonged to the force of the Opéra Comique. The new second bassoon is J. Helleberg, and the bass clarinet will be played by O. Fritzsche. I am told that a third oboe has been engaged—Lenom. If this is his name, is he the Lenom, a Belgian, who played in the Monte Carlo orchestra?

Can any one of your readers tell me the original of the caricature O'Trillo, the dilettante composer, who is introduced by Peacock in his "Crotchet Castle"? "They say his name was O'Trill, and he has taken the O from the beginning and put it at the end. I do not know how this may be. He plays well on the violoncello, and better on the piano; sings agreeably; has a talent at verse making, and improvises a song with some felicity. He is very agreeable company in the evening, with his instruments and music books. He maintains that the sole end of all enlightened society is to get up a good opera, and laments that wealth, genius and energy are squandered upon other pursuits, to the neglect of this one great matter." It was Trillo that believed in the revival of the Athenian theatre and the regeneration of the lyric drama, an extreme Wagnerite of 1831. It was Trillo who remarked to fellow guests: "Your last exclamation runs itself into a chorus, and sets itself to music. Allow me to lead, and to hope for your voices in harmony:

After careful meditation
And profound deliberation,
On the various projects which have just been shown,
Not a scheme in agitation
For the world's amelioration
Has a grain of common sense in it, except my own.

If Trillo listened amiably to tunes from "Matilde di Shabran," he did not wish to hear harpers in Wales, for "those fellows are always horribly out of tune."

We know the names of others caricatured. Thus Coleridge sat for Mr. Skionar, the transcendental poet, but who was "Trillo"?

Now Mr. Trillo was not unlike Ellesmere in Sir Arthur Helps' "Social Pressure." (What, by the way, is opera or a musical season but social pressure?) Ellesmere did not care much about music; indeed, he wondered at the pas-

sionate delight found by some of his friends in the tinkling of cymbals; but he once proposed seriously to a powerful statesman that the surplus of the Irish Church revenues should be devoted to giving opera boxes to poor people who were fond of music.

Sir Arthur Helps was in the habit of writing pleasantly about music, and it is interesting to note how he would occasionally play the philistine, although he himself detested philistinism. Let me quote in illustration from Ellesmere's little essay on "The Art of Leaving Off":

"There shall be a song sung by some great artist with an ending, admirable in every respect, to which even those who, like myself, delight in a grand and conclusive outburst of satisfying harmony can make no objection. Yet, if afterward, the person accompanying the singer plays only a few bars to wind up, as it were, the accompaniment, the ending of the song loses much of its effect upon the audience, and the applause is not so fervent as it would have been if the vocal and the instrumental music had ceased at one and the same moment." Did Sir Arthur include certain songs by Schumann in this sweeping condemnation? And what would he say if he were alive to certain songs by Fauré, Debussy, Richard Strauss and Stcherbacheff?

The death of Chrysander, who devoted his life and fortune to the worship of Händel, has called forth remarks of warm and discriminating appreciation. In no one of the articles published in Germany did I see any reference to fierce attacks of Heinrich Dorn and Julius Schäffer. Dorn's article was entitled "Goldmännchen von Bergedort," and it began: "Man kann ein guter Musikgelehrter und daneben ein schlechter Musiker sein. Hiermit will ich nicht andeuten, dass Herr Chrysander ein guter Musikgelehrter sei, wohl aber behaupten; dass er ein schlechter Musiker ist." And all this to introduce a discussion concerning the proper interpretation of ornaments in works of Bach. Schäffer's pamphlet, "Fr. Chrysander in seinen Klavierauszügen zur deutschen Händel Ausgabe," might have been written with an ax.

Chrysander, as a musician, no doubt deserved the censure administered so roughly; and yet what are his mistakes in harmony in comparison with his self-sacrifice, which may justly be called heroic! The Händel revival in Germany was mainly due to his efforts. Interest was awakened in oratorios that had been forgotten, although conductors did not always follow the wishes of Chrysander the editor in the matter of cadenzas. (Chrysander, by the way, was historically correct on this point, however weak his own interpolations may be; for even in pious England and early in the nineteenth century such arias as "I Know that My Redeemer Liveth" were ornamented with cadenzas.) Furthermore, the great edition of Händel will be Chrysander's monument. He left his laborious life of Händel unfinished. Who reads it? Who could read it except for a wage? And therefore that

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most heroic figure in the musical life of the eighteenth century is still to-day without a biographer. Chrysander was in the service of the composer; he could see no flaw or blemish in him; every scrawl on music paper was inspired. The other lives are of little account. But I know a man who could write the life of Händel, and his name is John F. Runciman. The sketch in "Old Scores and New Readings" is of only a few pages, but the portrait was caught immediately. "George Frédéric Händel is by far the most superb personage one meets in the history of music. He alone of all the musicians lived his life straight through in the grand manner. Spohr had dignity; Gluck insisted upon respect being shown a man of his talent; Spontini was sufficiently self-assertive; Beethoven treated his noble patrons as so many handfuls of dirt. But it is impossible altogether to lose sight of the peasant in Beethoven and Gluck; Spohr had more than a trace of the successful shopkeeper; Spontini's assertion often became mere insufferable bumptiousness. * * * But in Händel we have a polished gentleman, a lord amongst lords, almost a king amongst kings."

Chrysander grubbed for facts. When he wrote it was not in the sunlight; nor did he write in a room lighted by wax and festal tapers. The air was chill and musty; he put notes into a shabby book, close to which was a dark lantern.

PHILIP HALE.

ANOTHER HALL PUPIL.—Alexander Howell, tenor of the West End Avenue Presbyterian Church, is one of the numerous Walter John Hall pupils who has a growing reputation. The young man has a voice of unusually pure tenor quality, singing the high A in "Thou Shalt Dash," from "The Messiah," with fine volume. He is well up in oratorio work, and is sure to be heard of in time.

There are other Hall pupils making names for themselves, men and women whose entire vocal training has been that of Hall; some have the best possible positions here in churches, others in other cities, and all acclaim Walter John Hall as the one who did it all for them. A rare knowledge of voices and their treatment, as well as good musicianship, characterizes Hall's teaching.

ADOLF GLOSE.—Adolf Glose, the pianist, has been engaged by Major J. B. Pond to accompanying Florizel Von Reuter on his tour through the United States, beginning February 1. Mr. Glose also goes on a fall tour illustrating Wagner melodies on the piano, for Mrs. Chas. W. Rhodes' stereopticon Wagner lecture. Augusta Glose, his daughter, has made a "big hit" in Harry B. Smith's musical comedy, the "Liberty Belles," giving her original musical specialties.

MARY LOUISE CLARY.

MARY LOUISE CLARY, the well-known contralto, who during the last three years has been engaged for the greater portion of her time in touring this country and Canada as a stellar attraction under the control of some of the leading musical bureaus, has announced that for the present season she will devote herself again especially to miscellaneous concert and oratorio work.

However, on account of the great success achieved last year by her own concert company she does not intend to abandon this altogether, but will make a few occasional short trips of about a week or so in length, to supply the demand for this organization, arranging these trips so as not to interfere with her other work.

Her company of last season will remain intact, including, as it does, John Cheshire, the celebrated English harp virtuoso, and Miss Celia Schiller, the talented concert pianist, who has just returned to America after a summer spent in Europe under the tutelage of the great pianist Rosenthal.

Miss Clary will, as always heretofore, be under the exclusive management of Remington Squire, both for her solo work and also in connection with her concert company.

During the last three seasons she has by actual count appeared in considerably more than 300 first-class concerts, or an average of over 100 concerts each season, a record in its entirety that has probably never been equaled by any other concert contralto that this country has yet produced. She has, moreover, been overwhelmingly successful without exception in every concert where she has appeared, as is clearly evidenced by a few of the criticisms from her first tour of last season, which are so unusual as to be worthy of reproduction at some length herewith:

ROCHESTER, N. Y., PRESS CLUB FESTIVAL.

Miss Clary's title of "America's greatest contralto," bestowed upon her by eminent critics, was clearly and unquestionably proved.—Rochester Post-Express, November 16, 1900.

A group of four artists appeared at the Lyceum last evening and gave one of the finest concerts that the season may expect to afford. The company consisted of Miss Mary Louise Clary, undoubtedly one of the finest contraltos now before the American public; John Cheshire, harp virtuoso, and Celia Schiller, concert pianist. Miss Clary's voice is one of that superb quality that deserves the use of the word "glorious" in any attempt to describe it. To attempt to do the artists and the concert justice is out of the question, for the simple reason that it would require columns of space.—Rochester Herald, November 16, 1900.

ROCHESTER, N. Y., RE-ENGAGEMENT.

The Mary Louise Clary Concert Company paid a flying return visit to Rochester yesterday evening at the Lyceum. Thursday's concert was a sufficient drain on laudatory epithets. Yet last night would furnish a legitimate excuse for the coining of a new set.—Rochester Herald, November 19, 1900.

TORONTO, CAN.

The two thousand or so people who attended the concert in Massey Hall last night listened to a musical treat of exceptional excellence, which, it is safe to say, will stand out prominently to the end of their days as one of the finest concerts which they ever listened to. It is not often that a company of artists visits Toronto, each of whom is so capable, not to say eminent, in their chosen line. To speak of their performance last night, whether individually or collectively, is to speak in superlatives. Mary Louise Clary is a superb contralto. To a voice of rare quality and volume, equal to every emergency, Miss Clary brings a majestic and impressive presence, which harmonizes with the situation. So effective was her execution that she responded with a number of extras.—Toronto World, November 20, 1900.

Miss Clary made a most favorable impression. She has a contralto voice, full, rich and warm. One of her best numbers was from "Samson and Delilah," which showed her dramatic temperament very clearly.—The Mail and Empire, November 20, 1900.

WILLIAMSPORT, PA.

The Clary Company last evening proved to be all that was promised and expected, and was pronounced the finest concert ever given in this city. Mary Louise Clary, as a singer par excellence, is so well established that words of praise sound like vain flattery; sufficient it is to say she sustained her justly deserved reputation.—Gazette and Bulletin, November 17, 1900.

KALAMAZOO, MICH.

The concert was one of the best, if not the best, ever heard in this city in late years. Miss Clary is undoubtedly the greatest contralto this country possesses. Her voice, which has a wonderful range, is of such sympathetic fibre that the simplest song sung by her would thrill the most unmusical soul. Her tones are so rich, so full and so masterful that her audience is swayed with emotion at her will.—Kalamazoo Gazette News, November 25, 1900.

BATTLE CREEK, MICH.

The appearance of Mary Louise Clary and her superb company last night at Hamblin's was truly the musical event of the season. The very appearance of Miss Clary is a delight, and not one in the select audience of music lovers would consider her in any respect save that of the finest contralto soloist ever appearing in Battle Creek.—Battle Creek Moon, Mich., November 23, 1900.

It was one of the best concerts ever given in this city.—Daily Journal, November 23, 1900.

LONDON, ONT., CANADA.

The appearance at the Cronyn Hall last night of Miss Mary Louise Clary gave the greatest possible pleasure. While the honors of the evening were very fairly distributed Miss Clary was evidently the favorite. She is possessed of a rich contralto voice, pure and sweet and beautifully rounded, and having the rare quality of superb power. She was repeatedly recalled upon the rendition of each number.—Free Press, November 21, 1900.

SOUTH NORWALK, CONN.

The concert was of unusual excellence throughout, and a great treat to the audience. Mary Louise Clary, the famous contralto, gave each selection allotted to her with a wealth of tone and dramatic force seldom heard. It was evident that the great success Miss Clary has attained was deserved.—The Sentinel, November 13, 1900.

RIPON, WIS.

From the opening number to the last encore the program was faultless in point of unity and variety. Mary Louise Clary, commonly acknowledged by all as America's leading contralto, is no stranger. Her voice, magnificent in volume and depth, seems to

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have been enriched remarkably since her last appearance here. Possibly her most popular selection was the rendition of "The Lost Chord." The almost limitless use of superlatives in commenting upon this concert is unavoidable, so perfect was it from every standpoint.—Ripon Commonwealth, November 27, 1900.

FLINT, MICH.
In Miss Clary all the requisites of a great artist are most happily blended.—Evening Journal, November 22, 1900.

Miss Clary, from the moment she commenced to sing, won her hearers. She is by far the greatest contralto ever heard in this city.—Flint Globe, November 22, 1900.

OBERLIN, OHIO.—COLLEGE RECITAL.
Miss Clary is such a favorite in Oberlin that it seems only necessary to state that she delighted her audience even more than usual by her marvelous gifts. Her beautiful tone production, faultless intonation and her ample and easy climaxes are in themselves a joy and delight. In addition it is pleasant to note in Miss Clary's singing her charming simplicity of manner and the absence of exaggerations which are so common. She sings in a straightforward manner and has the art of bringing out the beauties of the song, rather than calling attention to herself. Miss Clary's engagements here either in the Artists' Course or as a soloist for the Musical Union, cannot be too frequent.—The Oberlin News, December 7, 1900.

Charlotte Maconda.

MME. CHARLOTTE MACONDA has just added to her brilliant triumphs in past seasons at the Maine festivals by her performance in "The Redemption," at Bangor, Friday night of last week, when she was accorded an ovation both before and after the concert, and won most enthusiastic applause for her artistic and beautiful work. At Portland last night she repeated her success. Appearances at Manchester, N. H., on the 11th, and at Burlington, Vt., on the 15th, will complete the festival series in New England. The distinguished young soprano will start very soon on a transcontinental recital tour, which manager Loudon G. Charlton is now rapidly booking. Here are some press notices:

"THE REDEMPTION."
And then Maconda! It would be superfluous, of course, at this late day to attempt any criticism of the methods or technique of voice of this great soprano—that has been done already; but this much may be safely said—seldom has Madame Maconda appeared in better voice or to better advantage than on Friday night. Her solo with the chorus, "Thy Love Is a Father," was beautifully done—the solo gem of the evening. The audience demanded a repetition and the singer gracefully responded.—Bangor News, October 5, 1901.

Mme. Charlotte Maconda, the old time festival favorite, sang the soprano part and her work was a revelation, even to her warmest admirers. It is doubtful if any singer ever won her way deeper into the hearts of Bangor audiences than has Madame Maconda, and her singing on Friday night was beyond all price and praise. Never before has she appeared to a better advantage. Superbly gowned and radiantly beautiful, she carried the audience with her on a tidal wave of enthusiasm, which finally broke into a roar of applause.

The solo, "Thy Love Is a Father," which Madame Maconda sang with the chorus, was, in many respects, the most notable of the evening. The pure, rich tones of the singer, which rippled out without the slightest apparent effort, held the audience entranced. Madame Maconda gracefully responded to an encore. Her singing in Bangor on Friday night will long be remembered by those who heard her.—Bangor Daily Commercial, October 5, 1901.

SHANNA CUMMING SINGS

Verdi's Requiem at Worcester Festival.

MISS CUMMING undertook on short notice the difficult task of singing the soprano role of the difficult Requiem, Madame Eames being indisposed, a part all the more difficult because Madame Eames had been widely advertised to sing this role. Miss Cumming made a success, as the press comments below will testify.

After hearing Miss Cumming in the Requiem, the management requested her to sing an aria on Artists' Night, a compliment never before paid a festival singer. One of the immediate results of her Worcester success was that she was engaged to sing at the 100th anniversary of Yale University.

The most trying work of the evening fell to Mrs. Shanna Cumming, who sang the part which was to have been Madame Eames' in a manner which did her credit.—Worcester Post.

Great interest was shown on the part of the audience in Mrs. Cumming's singing of the soprano part, which Madame Eames was to have taken, and many friendly comments were heard as the audience left the hall, such as "I didn't miss Madame Eames!" Mrs. Cumming certainly deserves praise for the musician-like manner in which she went through the part.—Worcester Gazette.

The fact that Shanna Cumming stepped gracefully into the part left vacant by Madame Eames' non-appearance will be gratefully remembered, and was so received last night. Mr. Bispham warmly congratulated Mrs. Cumming on her success last evening, and the singer expressed much pleasure at the words of praise from so competent a critic.—Worcester Spy.

Mrs. Cumming's clear, brilliant voice and absolutely pure intonation made her an ideal representative of the soprano part. It would be hard to ask for anything more beautiful than her obligato in the final number.—Providence Journal.

Mrs. Shanna Cumming was a revelation of tone-production.—Worcester Spy.

In the original plan for the festival Emma Eames was cast for the Requiem, and when she failed to keep her engagement Mrs. Cumming was substituted. Her voice is true and sweet, and though apparently light it proved to be large enough for the work.—New York Times.

Mrs. Shanna Cumming, to whom the leading place among the festival sopranos had fallen, is to be complimented upon the readiness with which she mastered the difficult solos and ensemble numbers, at a week's notice, having never before studied the part. She has a fresh and unspoiled voice, and sang with as much verve and precision as though the work had been in her repertoire.—Springfield Republican.

The solo parts were better sustained as a whole, and Shanna Cumming proved her right to be classed among the best sopranos of the country.—Boston Herald.

Mrs. Cumming was a newcomer to the festival, and distinctly successful, though the chief soprano role in the oratorio is not calculated for vocal display.—New York Times.

The singing of Shanna Cumming confirmed the favorable previous impressions. The aria chosen by her was well adapted to her dramatic voice, which is immensely flexible. The "Faust" aria displays the careful finish in writing for which Spohr was famed and is a pleasant blending of the old Italian and early German

schools. Her success with the audience was marked from the first, and her Worcester debut seems to have been most satisfactory. Evidence of her good musicianship and artistic perception was constant in all three concerts.—Boston Herald.

The soprano, Shanna Cumming, was a stranger to most of the audience, and made a very favorable impression. Her voice is a pure soprano, agreeable to hear, and she sings with intelligence and feeling. Furthermore, she gives the impression of being a singer who can be depended on.—Worcester Gazette.

An unusual and agreeable circumstance must be recorded. It will be remembered various changes had to be made in the program. This is a delicate matter, owing to the sensitiveness of singers. Mrs. Cumming relieved the situation greatly by the readiness with which she granted the requests of the management, thereby making at once a group of friends. She undertook to sing Verdi's Requiem in place of Eames, a hazardous task, because the prejudice of comparison would be against her. Her admirers observed that by so doing she had lost that opportunity so dear to most vocalists, a show-piece of her own selection. Some of them went to the managers about it, suggesting Mrs. Cumming be assigned a number of the final program, and soon there was general pressure from all sides that she have this opportunity. Mrs. Cumming is a thorough musician, and as such she was undoubtedly content with having done her part in the festival with sincerity of purpose and to the best of her ability. She took no part whatever in the movement to bring her into the final concert. The unwritten law of the festivals was in her case broken, and she was asked to sing one of the numbers she had originally chosen. This was the "Faust" aria; she was most enthusiastically welcomed when she appeared to sing it, and gave it with charming effect.—Worcester Telegram.

Mrs. Cumming will be photographed this morning in a Worcester studio. She is one of the handsomest women who has sung at the Worcester Festival in many years.—Exchange.

A great deal of pleasure was expressed over Mrs. Cumming's voice, which will be heard again this evening.—Worcester Post.

The chief soprano role is not one calculated for vocal display; it is difficult, and the part was sung by Mrs. Shanna Cumming intelligently, with perfect intonation, and in a voice which promises favorably for her future appearances here, where there will be better opportunity to estimate her place among artists.—Daily Telegram.

A compliment never before paid a festival artist was showered on Mrs. Cumming at this morning's recital, when it was announced that by special request Mrs. Cumming would sing on the Artists' Night. Great applause followed the announcement.—Boston Herald.

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Harry J. Fellows' Success.

HARRY J. FELLOWS, the tenor of the Leonora Jackson Company, has held the past two years one of the highest salaried church positions in the United States, at the First Presbyterian Church, St. Louis. This popular artist had his training under the best masters abroad, and won from foreign critics high encomiums. In this country as well wherever he has sung he has scored an emphatic success. Repeated efforts have been made to engage him for a starring tour across the Continent, but, a man of domestic tastes, he has heretofore rejected the most tempting offers, preferring to devote himself to his large class of pupils, his church choir work and other professional duties.

Managers Jackson and Wakefield are to be congratulated upon securing Mr. Fellows for the Leonora Jackson tour, and the musical public will accord him a hearty welcome.

The following brief press extracts tell of Mr. Fellows' popularity:

Mr. Fellows is a great favorite and always receives an ovation.—*Brooklyn Daily Eagle*.

Mr. Fellows, with his rich, sweet, powerful voice, fresh and un-worn, and under perfect control, scored an emphatic success.—*Rochester Democrat and Chronicle*.

A charming tenor. He sings with a style that shows experience and takes a high C with perfect ease.—*Montpelier Daily Journal*.

His work was of the highest order of merit.—*Buffalo Evening Times*.

One of the finest tenor singers in this country. When he finished he received an ovation.—*Eric Daily Times*.

Mr. Fellows' singing of Tipton's "Sailor Song" made a hit.—*Cleveland Leader*.

He made immediate friends with his audience. His tones are pure, mellow, sympathetic. His singing was the work of an artist.—*Parkersburg Daily Journal*.

A beautiful tenor voice of good range.—*W. S. B. Matthews*, in *Music*, Chicago.

Harry J. Fellows made a hit last night. He was recalled again and again.—*Madison Daily Democrat*.

Mr. Fellows possesses many of the fine qualities that once made

William Castle famous in English opera.—*Indianapolis Daily Sentinel*.

From the first he captured the hearts of the audience. He is a singer who loves to please.—*Mobile Daily Register*.

Showed himself to be a splendid artist.—*St. Louis Globe-Democrat*.

His singing was much admired. Enunciation, expression, tone left nothing to be desired.—*Lawrence Journal*.

"Lohengrin's Farewell," by Harry J. Fellows, was a beautiful presentation of this touching song from Wagner. His rich, sympathetic voice is admirably suited to this selection.—(Concert with Thomas Orchestra) *Omaha World-Herald*.

His voice is tender and appealing, and the manner in which he sang the sweet and familiar "In Native Worth," clearly proved his ability as a tenor.—*Denver Republican*.

The Last Girl of Summer.

IN last Sunday's New York *Herald* appeared an artistic half-tone picture of the last summer girl, depicting a handsome girl, the last of the season, in a pretty pose on the wave washed rocks by the sea. The interest in the picture was considerably enhanced by a poem by Gustav Kobbe, with the above heading. The four verses were well written and stamp Mr. Kobbe as a poet of no mean order.

THIERS ENGAGED.—Mr. Thiers' lecture on "The Technic of Musical Expression," which was such a success last year, being given before various New York clubs, such as the Salon, Sorosis, &c., with F. W. Riesberg at the piano, will be heard in the regular lecture course of the Board of Education this season, as the following will show:

The Board of Education has engaged Mr. Gerard-Thiers to deliver his lecture and song recital on "The Technic of Musical Expression" before the public schools. Mr. Gerard-Thiers' new lecture recital, "Eliand," is taken from Karl Stieler's poem of that name, using Von Fieltz's song cycle for analytical illustrations. These two lectures were given before the Paris Institute this summer to an audience of enthusiastic musicians.—*Exchange*.

HEINRICH MEYN BUSY.—A letter dated "Mayflower Cottage, Onteora Club, Tannersville, N. Y., September, 1901," says that the well-known baritone will not be in the city until November 1. He and Mrs. Meyn are building a lovely home there, and find much to do in connection with the building, laying out an old-fashioned garden, designing furniture, &c.

Supplementary Examinations at the National Conservatory.

THE supplementary examinations in all branches (singing, piano, violin, 'cello and all other orchestral instruments) will be held October 14 (Monday), from 10 to 12, 2 to 4 and 8 to 9 p. m. The regular faculty, Rafael Joseffy, Adele Margulies, Leopold Lichtenberg, Eugene Dufricke, Leo Schulz, Henry T. Finck, Max Spicker, Charles Heinroth, with others, will be in attendance at these examinations, application to which are numerous.

The supplementary examinations are instituted in order to accommodate many pupils and music students who have been out of town on their annual vacations. There were so many applications that Mrs. Thurber, president, thought it would be better to receive them at a stated period, and give them the benefit of the regular examining board. Admissions are, nevertheless, daily for those who wish to begin at once.

CAROLINE MABEN.—Miss Caroline Maben has removed to 103 West Fifty-eighth street, where she has opened a studio. She will continue to give lessons in Carnegie Hall, but in her new studio will have more room for ensemble work and for pupils' recitals.

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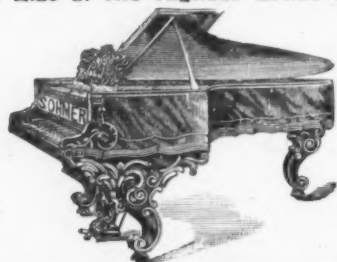
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